DOCUMENT RESUME

ED 281 363 FL 016 640

TITLE	English as a Second Language 10B. Language Development across the Curriculum.
INSTITUTION	Alberta Dept. of Education, Edmonton. Language Services Branch.
PUB DATE	86
NOTE	148p.
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01/PC06 Plus Postage.
DESCRIPTORS	*Communication Skills; Communicative Competence (Languages); *Course Content; Curriculum Guides; Discourse Analysis; Educational Objectives; *English (Second Language); Foreign Countries; High Schools; High School Students; Instructional Materials; Language of Instruction; *Limited English Speaking; Secondary School Curriculum; Second Language Instruction; Student Evaluation; Units of Study
IDENTIFIERS	Alberta; *Content Area Teaching; *Language across the Curriculum

ABSTRACT

Language Development across the Curriculum is a high school course designed to prepare students at an intermediate level of English language proficiency for studies in the content areas. The course is designed to help students succeed in high school subjects such as social studies, science, and mathematics. The curriculum guide for the course outlines the program and course philosophy, rationale, and target audience; states the program and course goals and objectives, including minumum expectations; describes the intended content, including the major communications skills to be taught; suggests teaching strategies, instructional planning techniques, and activities for each of the communications skills areas; outlines purposes and methods of student evaluation; gives recommendations for learning resources; and includes additional materials for teaching a mythology unit, transitional words in discourse, essay writing, and research paper preparation; and for evaluating student writing. (MSE)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

BEST COPY AVAILABLE

ED281363

ENGLISH AS A SECOND LANGUAGE 10B

LANGUAGE DEVELOPMENT ACROSS THE CURRICULUM

Language Services

FL016640

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Wolodko

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Alberta EDUCATION

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

ENGLISH AS A SECOND LANGUAGE 10B

LANGUAGE DEVELOPMENT ACROSS THE CURRICULUM

ALBERTA EDUCATION 1986

BEST COPY AVAILABLE

This publication is a service document. The minimum content which is mandatory for ESL 10B appears in the **Program of Studies for Alberta Schools.** All other advice and direction offered in this document are suggestions only.

ACKNOWLEDGEMENTS

Alberta Education acknowledges with appreciation the contribution of committee members and the following individuals to the development of this curricular document:

Ms. Jane Kinoshita	Teacher Edmonton Public Schools
Mrs. Lynn Smarsh	Teacher Edmonton Catholic Schools

English as a Second Language Program Coordinating Committee:

Mrs. Diane M. Auld	Administrator Calgary Board of Education
Mr. Rodney Fay	Administrator Edmonton Public Schools
Dr. Elaine Verchomin Harasymiw	Curricular Assistant, Second Languages Alberta Education Language Services Branch
Ms. Glenda McCue	Teacher Lethbridge School District
Mrs. Judy Old	Teacher Calgary Catholic Board of Education
Dr. David Piper	Curriculum and Instruction University of Calgary
Mrs. Usha Procinsky	Supervisor Edmonton Public Schools

Mr. Joseph Roberts	Consultant Edmonton Catholic Schools
Dr. Bernie Brunner	Education Consultant Alberta Education Calgary Regional Office
Mr. Denis Tardif	Associate Director Alberta Education Language Services Branch
Mr. Adrien Bussière	Director Alberta Education Language Services Branch

Former members of the English as a Second Language Program Coordinating Committee:

Dr. James Patrie	Elementary Education University of Alberta
Ms. Jill Wyatt	Administrator Calgary Board of Education

Alberta Education also acknowledges the contribution of the following persons to the production of this document:

Mrs. Geneviève Schovanek	Consultant
Mr. René Mathieu	Learning Resources Officer
Mrs. Helen Czar	Editorial Advisor
Mrs. Anita Jenkins	Editor
Mrs. Anita Bartosch	Word Processor Operator

TABLE OF CONTENTS

PREFACE i

SECTION I: PHILOSOPHY AND RATIONALE

Provincial Philosophy of the ESL Program -- Grades 1 to 12 1

Rationale for ESL 10C 4

Target Audience for ESL 10C 6

SECTION II: GOALS AND OBJECTIVES

Provincial Goals of the ESL Program -- Grades 1 to 12 9

Provincial Objectives for the ESL Program -- Grades 1 to 12 10

Course Objectives 11

Specific Objectives and Minimum Expectations 12

SECTION III: STATEMENT OF CONTENT

Guidelines for Understanding the Content 31

SECTION IV: NOTES TO THE TEACHER

Effective Teaching Strategies for ESL 10C 35

Using the Spiral Curriculum Model 38

The Interrelationship Between Reading Literature and Responding to Literature 40

Integrating the Strands of the Language Arts Through Literature 48

Organizational Approaches to ESL 10C 50

SECTION V: EVALUATION

Purpose of Evaluation 69

Assessment in ESL 10C by Skill Objectives 73

SECTION VI: LEARNING RESOURCES

Guidelines for the Selection of Learning Resources 97

Recommended Learning Resources 98

APPENDICES

Appendix I: Sample Mythology Questions 99

Appendix II: Transitional Words 101

Appendix III: Suggestions for Writing an Essay 104

Appendix IV: Suggestions for Preparing a Research Paper 106

Appendix V: Suggested Evaluation Methods for Student Writing 108

PREFACE

ENGLISH AS A SECOND LANGUAGE FOR SENIOR HIGH SCHOOLS
(ESL 10A, 10B and 10C)

The Alberta program of studies for senior high schools is intended for the vast majority of resident students. In order to meet the linguistic and cultural needs of English as a Second Language (ESL) students, the regular program must be supplemented with courses designed specifically for these students. Students require varying amounts of time to reach a level of linguistic competence in standard Canadian English which will allow them to enrol in regular programs. Placing students in the regular program only after they have achieved an adequate level of English language proficiency results in a greater potential for academic success and more positive feelings of satisfaction, contentment and belonging.

To make a successful transition to the regular program, students need specialized English as a Second Language programs at all levels, grades 1 to 12. It is important to note that not all first language learning assumptions are generalizable to second language learning. The teaching of English as a second language must provide a modified learning approach. In the senior high school, the increased conceptual load of the content and the need for more abstract thinking requires a wide range of vocabulary and increasingly complex language skills. Thus more specialized ESL courses are required over a longer period of time to develop skills.

ESL 10A — **Basic English** is a non-credit course designed to help students develop basic communication skills. It is intended for students who have no experience with spoken English, or very limited experience. Students spend as much time in ESL 10A as they require to achieve the course objectives.

ESL 10B — **Language Development Across the Curriculum** is a five credit course designed to prepare students who are at an intermediate level of

English language proficiency for studies in the content areas. The course is designed to help students succeed in high school subjects such as social studies, science and mathematics. Students normally enter ESL 10B upon completion of ESL 10A, or upon demonstrating that they have reached an equivalent level as a result of some other English language learning experience.

ESL 10C — **An English Language and Literature Transition Course** is offered for five credits and is intended to meet the communication needs of ESL students who are at the intermediate to advanced level of English language proficiency. ESL 10C is appropriate for students who intend to pursue further studies in English language arts courses at the high school level. The course is intended to introduce the ESL student to English literature using the communication strands set down by the Alberta curriculum for language arts.

COURSE SEQUENCE

It is suggested that ESL 10A, ESL 10B and ESL 10C be taken sequentially; however, at the discretion of the local jurisdiction, students may take various combinations of these courses.

SECTION I

PHILOSOPHY AND RATIONALE

PROVINCIAL PHILOSOPHY OF THE ESL PROGRAM — GRADES 1 TO 12

The philosophy of this ESL program is in accord with the Goals of Basic Education for Alberta. All students, regardless of their linguistic and cultural background, will have opportunities to develop to their full potential.

While ESL students have much in common with other students, they have specific needs in two areas: learning a new language, and adapting to another culture. Every effort should be made to meet these needs in such a way that, as students achieve fluency in English that is commensurate with their ages and abilities, their first languages (L^1)* and their cultures are supplemented, not supplanted.

Following are some of the fundamental principles upon which the provincial ESL program is based.

- A student's sense of identity and self-worth is closely linked to his first language or dialect. This should be recognized and respected.

- Language has a variety of functions. Students need opportunities to gain competence in English as a form of communication in a range of functions and a variety of contexts.

- Content which is meaningful and interesting to students enhances language learning.

- Concept development and language development are interrelated. Concepts developed in L^1 may be transferred to L^2. Language and concepts may need to be developed in L^2. The same is true with second dialect speakers.

---

* L^1 denotes first language and L^2 second language.

- During the course of learning a second language the student progresses through different stages at varying rates.

- While it may appear that ESL students are not actively involved in classroom learning activities, these students are in fact trying to absorb and process a great deal of language and activity that is new to them.

- Maintenance of the mother tongue helps to enhance second language acquisition.

- Every effort should be made to place ESL students in situations that maximize their opportunities to learn standard Canadian English, interact with their peers, and exchange cultural information.

- Integration is preferable to assimilation. While ESL students must be oriented to the multi-ethnic nature of Canadian society, students and their families will choose to maintain their own culture in certain facets of life. Mutual understanding and respect across cultures must be encouraged.

- The students' success in the ESL program depends, in part, on the quality of interaction and level of understanding that exists between the school and the students and their homes.

- An exchange of cultural information within the school can lead to an understanding of, and an appreciation for, the various cultures represented in the school and community.

- The program should take into account that ESL students may experience the psychological phenomenon of culture shock during the period of adjustment to the new culture.

ESL students frequently enter Alberta senior high schools at the age of 15 years or older with little or no previous exposure to the English language or to Canadian culture. The situation is even more critical for students whose education has been

interrupted due to social and political conditions in their own countries. For these students there are not only linguistic and cultural gaps, but also educational gaps.

The three high school ESL courses, ESL 10A, 10B and 10C, will help students to:

- acquire and practise linguistic skills which are necessary for academic success across the subject areas at the high school level;

- make the psychological adjustment to their new culture and acquire sufficient knowledge of the culture to enable them to become integrated without major trauma;

- transfer, when necessary, from one Alberta high school to another within a provincially approved and accredited program.

RATIONALE FOR ESL 10C

The ESL 10C course is based on the following rationale:

1. ESL 10C is a five-credit course (125 hours of instruction) designed to meet the communication needs of ESL students who are at the intermediate to advanced level of English language proficiency and who wish to further their education in a senior high school program.

2. ESL 10C is intended to develop skills in the communication strands by using a variety of literary experiences. Students who have been exposed to English language arts at the elementary and junior high school levels have a distinct advantage over the recently arrived ESL student. The ESL student experiences not only linguistic and cultural gaps in his new school environment, but also educational gaps. In the context of ESL 10C, the student's educational gap is defined in terms of communication concepts and skills. These concepts and skills are introduced in ESL 10A and/or ESL 10B and are further developed in ESL 10C, which bridges the way to other English language arts courses at the high school level.

3. ESL 10C is an English as a Second Language course, and not an English language arts course for speakers of Canadian English. The ESL students:

   - have limited backgrounds in English language and literature;
   - bring with them unique cultural orientations through which they interpret everything they learn in English;
   - have a limited knowledge of Canadian culture;
   - have limited vocabularies and limited knowledge of the usage and grammatical structures characteristic of written English;

- experience special reading problems;

- frequently have difficulty in perceiving the organization of English literary structures;

- have insufficient background knowledge of, and experience in, speaking, understanding, reading and writing English.

TARGET AUDIENCE FOR ESL 10C

The high-school-age student who enrols in ESL 10C:

1. should have acquired at least an intermediate level of English language proficiency;

2. is already taking several of the regular high school courses;

3. has limited exposure to and experience with English literature.

TRANSITION FROM ESL TO ENGLISH LANGUAGE ARTS COURSES

The curriculum guide for senior high school English language arts courses in Alberta schools includes the following statements: **" ... literature has a substantial place in the curriculum for the purpose of developing students' language competencies. In fact, literature provides the subject matter for much of the reading, speaking, writing, listening and viewing in the program. Each course contains objectives, concepts and materials which extend the range of students' response to literature, deepen their understanding of the nature of literature and provide rich opportunities for the exploration of human experiences and values." ***

In ESL 10C, literature is also used as a means of developing particular competencies and skills. The ESL 10C course, however, is not intended to address literary criticism or the in-depth analysis of literature. The development of communication skills is the primary purpose of the course; literature is the means through which the objectives are met. ESL 10C is designed to move students from reading literally to reading inferentially. Students successfully completing ESL 10C will be prepared to continue the transition into the English language arts program. The latter program is divided into two streams, each of which has a focus on literature.

The language arts curriculum guide states: **"In order to accommodate students with a wide range of abilities, needs, interests and aspirations, the two-stream concept has been maintained, although it has been modified somewhat from the way in which it has sometimes been implemented. The diploma stream (13-23-33) has been designed as an alternative program for many students and the most appropriate one for the skill level of many high school students. For students of average ability either stream may be acceptable depending on the student's interests, attitudes and future plans. The English 10, 20, 30 stream is more appropriate for students intending to pursue further academic studies at the university level, while the English 13,**

---

* Senior High School Language Arts Curriculum Guide (Edmonton: Alberta Education, 1982).

23, 33 stream is more appropriate for students intending to go to vocational school or to seek employment immediately after leaving high school. It is not intended that one stream be a "watered down" version of the other. Rather, the two streams are intended to be, for many students, two equally viable alternatives designed for different purposes." *

---

* Ibid.

SECTION II

GOALS AND OBJECTIVES

PROVINCIAL GOALS OF THE ESL PROGRAM — GRADES 1 TO 12

The provincial goals of the ESL program are to:

- maintain and develop a sense of self-worth and confidence in ESL students;
- prepare ESL students to study and work in areas where Canadian English is the language of communication;
- provide ESL students with an orientation to the cultural and social environment of the school while maintaining pride in their own linguistic and cultural heritages.

PROVINCIAL OBJECTIVES FOR THE ESL PROGRAM — GRADES 1 TO 12

The objectives of the program can best be attained by providing ESL students with opportunities to:

- listen to and understand what is expressed by others;
- speak clearly and appropriately in a variety of contexts;
- read with comprehension at a level commensurate with their ages and abilities;
- write accurately and appropriately for a variety of purposes;
- adjust to unfamiliar methods of instruction and types of school organization;
- participate actively in all aspects of school life;
- participate in the daily life of the community in which they reside;
- explore the various cultures represented in the Canadian mosaic;
- become familiar with customs and ways of life in Canada.

COURSE OBJECTIVES

The objectives of the ESL 10C course are to:

- help students enjoy and appreciate literary works in English;
- broaden students' vocabulary;
- expose students to figurative language;
- encourage students to share literary experiences in order to explore a variety of similar experiences in a Canadian setting;
- promote students' growing awareness of the structure of the English language through the communication strands;
- develop students' knowledge and use of the English language particularly through reading and writing activities;
- encourage an examination of culture through literature that may increase students' understanding of culture and perhaps spur their own creation of imaginative works.

SPECIFIC OBJECTIVES AND MINIMUM EXPECTATIONS

- **LISTENING**

CONCEPTS	SKILLS
	THE STUDENT SHOULD BE ABLE TO:
1. Listening is an active process.	- recognize that effective listening requires not only literal understanding but also interpretive and critical thinking; - observe and exhibit the courtesies of a good listener by being a good listener.
2. Sensitivity to ideas, tone and purpose is important in receiving oral communications.	- recognize and recall the central and supporting ideas in an oral presentation; - understand what is said in various contexts; - identify the speaker's purpose; - understand task instructions and directions;

- **LISTENING**

CONCEPTS	SKILLS
	THE STUDENT SHOULD BE ABLE TO:
	- recognize and understand both verbal and non-verbal indicators of inflection and gestures;
	- retell or summarize the content of what the speaker has said;
	- recognize some of the idiomatic expressions found in the literary selections for ESL 10C;
	- recognize and understand compound words, multi-syllabic words;
	- differentiate between literal and figurative statements;
	- achieve correct sound discrimination through a variety of auditory language experiences.
3. Critical listening involves an evaluation of the message presented.	- distinguish between fact and opinion;
	- draw conclusions about what has been said.

• SPEAKING

CONCEPTS

1. The ability to speak easily, clearly and effectively is an essential communication skill.

SKILLS

THE STUDENT SHOULD BE ABLE TO:

- express thoughts clearly when responding to literature, when generating ideas for writing, and when revising and editing material such as in writing workshop situations;

- gain increasing confidence in oral expression through carefully structured activities;

- give prepared talks from notes or memory and speak spontaneously on familiar topics;

- gain some control in relating personal points of view and opinions in the context of a literary discussion, and develop an ability to:

  - comment
  - describe
  - explain
  - compare
  - contrast
  - characterize
  - outline
  - discuss
  - summarize
  - conclude

- **SPEAKING**

CONCEPTS

SKILLS

THE STUDENT SHOULD BE ABLE TO:

- improve speaking skills at the 'sharing level' (become familiar with group dynamics and function effectively in a group);

- understand and organize for oral presentations, discussions, commentaries, and reports;

- exhibit increasing facility in the effective use of vocabulary to convey ideas and feelings accurately and concisely;

- formulate questions and request clarification if understanding is not being attained;

- demonstrate greater fluency in English through awareness of:

  - word order
  - verb tense
  - subject-verb agreement
  - singulars and plurals
  - pronouns
  - articles
  - transitional devices
  - idioms

- **SPEAKING**

CONCEPTS

SKILLS

THE STUDENT SHOULD BE ABLE TO:

- recognize and understand compound words, multi-syllabic words;
- differentiate between literal and figurative statements;
- use voice production factors, such as volume and stress, and non-verbal factors, such as gestures and eye contact, to communicate effectively the meaning and mood;
- use social, interactional and formal language;
- develop ability to project voice and pace to achieve meaning;
- enunciate well enough to be understood by native speakers of English;
- recognize and begin to use conversational gambits, intensifiers, fillers, closers.

• **SPEAKING**

CONCEPTS	SKILLS
	THE STUDENT SHOULD BE ABLE TO:
2. The ability to function effectively in a group includes using language to advance the purposes of the group.	- make a positive contribution to a small group discussion by contributing ideas, advancing the thinking of the group, and observing the courtesies of group discussion; - summarize the main points and conclusions as a result of discussions.
3. Communication situations call for appropriate language, tone and non-verbal behaviour to suit the audience, occasion or purpose.	- express thoughts and feelings, explore ideas, and seek information through talk which is appropriate for various purposes, audiences and settings; - develop competence in orally presenting information about various literary selections; - develop a topic adequately, arrange ideas in an appropriate order and finish with a concluding statement;

- **SPEAKING**

CONCEPTS

SKILLS

THE STUDENT SHOULD BE ABLE TO:

- be familiar with the language used by speakers of standard Canadian English in a variety of teacher-controlled situations.

- **VIEWING**

CONCEPTS	SKILLS
	THE STUDENT SHOULD BE ABLE TO:
1. Appreciation and understanding of a visual message requires an understanding of purpose.	- identify the purpose, message and intended audience of viewed communications.
2. The viewer must evaluate the reality created in various media.	- discuss emotions, facts and opinions expressed visually; - differentiate between literal and figurative statements; - relate what is already known to what is viewed.
3. In many ways, visual forms of communication are similar to verbal forms.	- recognize and discuss relationships common to visual media such as film, television, advertising, literature and live theatre.

- **READING/LITERATURE**

CONCEPTS	SKILLS
	THE STUDENT SHOULD BE ABLE TO:
1. Reading requires active involvement of the reader.	- respond with increasing sensitivity, thoughtfulness, articulateness, and self-reliance to the material which is read; - read various literary selections for enjoyment, and to improve awareness of semantics and syntax (e.g. tense, word order, vocabulary, parts of speech, idiomatic expressions, direct and indirect speech, and coherence of sentences, paragraphs, and stories); - recognize that the study of literature involves initial reading of the material, personal response and sufficient thoughtful consideration to ensure understanding; - recognize and understand that the study of literature involves the sharing of responses with others orally or in writing, and, where appropriate, a personal, social or critical evaluation; - comprehend written instructions;

20

- **READING/LITERATURE**

CONCEPTS	SKILLS
	THE STUDENT SHOULD BE ABLE TO:
	- read with increasing speed and accuracy.
2. The study of literature can provide a variety of meaningful experiences for the individual.	- read with sufficient understanding to increase enjoyment, knowledge and appreciation of literature; develop understanding of self and others; and broaden knowledge of new cultures and of cultural heritages.
3. Enjoyment and appreciation of literature depend on a range of reading materials, a range of responses, and stimulation of imagination.	- read literature for the enjoyment and stimulation of imagination it provides as well as for an understanding of its content and emotional appeal; - understand and interpret literature.
4. The universality of human experience and values can be explored through literature.	- describe the major physical characteristics and personality traits of characters;

- **READING/LITERATURE**

CONCEPTS

SKILLS

THE STUDENT SHOULD BE ABLE TO:

- expand experience vicariously;
- relate literary experience to personal experience.

5. Recognition and understanding of the general characteristics of literary forms enhances the understanding and appreciation of a literary selection. This recognition and understanding becomes the basis for later critical appreciation.

- identify the subject and purpose;
- draw conclusions from what has been read;
- differentiate between simple literal and figurative statements;
- recognize the use of symbols in language and everyday life;
- recognize humor in a work;
- retell or summarize the content and identify the basic organization the author has used (e.g. narration, description);

- **READING/LITERATURE**

CONCEPTS

SKILLS

THE STUDENT SHOULD BE ABLE TO:

- understand reference words;
- distinguish among the various forms of literature, such as prose, poetry, drama;
- recognize and begin to understand the concept of theme;
- exhibit a knowledge of some basic terminology of poetry;
- understand the characteristic differences between prose and poetry;
- recognize basic styles of writing;
- develop ability to make simple inferences;
- discuss the plot of a short story, novel, drama and narrative poem;

- **READING/LITERATURE**

CONCEPTS

SKILLS

THE STUDENT SHOULD BE ABLE TO:

- begin to appreciate the different forms of poetry;
- recognize some of the idiomatic expressions found in the literary selections;
- recognize and understand compound words, multi-syllabic words.

24

- **WRITING**

CONCEPTS	SKILLS
	THE STUDENT SHOULD BE ABLE TO:
1. Pre-writing strategies can help a writer to collect and organize ideas that will be put on paper.	- use brainstorming, group or class discussion, exploratory writing, personal experience and incidental reading to generate ideas for writing; - identify the purpose for writing; - identify the audience to whom the writing is directed; - identify and limit a topic with the teacher's assistance; - select appropriate supporting material from ideas generated through pre-writing activities; - plan an outline for a piece of writing; - recognize the value of using personal experience for examples and illustrations in support of an idea (e.g. gain experience in giving personal views, not just plot summaries).

- **WRITING**

CONCEPTS

2. Organization and the development of ideas are important considerations in writing the first draft of a composition.

SKILLS

THE STUDENT SHOULD BE ABLE TO:

- write an introduction which leads directly to the topic;
- retell a story in his own words, observing the sequence of events;
- develop ideas by using methods and techniques appropriate to the task (e.g. examples or reasons, descriptive details, illustrations);
- demonstrate the ability to organize thoughts coherently;
- comprehend basic formats for organizing, setting up, and writing a sentence, a paragraph, an outline and an essay;
- compose a suitable ending for the composition;
- be familiar with and use standard Canadian English.

- **WRITING**

CONCEPTS

3. Revision and editing are important steps in organizing and refining the composition for sharing and publishing.

SKILLS

THE STUDENT SHOULD BE ABLE TO:

- identify ideas that are essential to the composition;
- identify ideas which have not been developed adequately and improve the expression of those thoughts;
- revise sentence structure and word choice in terms of their appropriateness for the subject, purpose and audience;
- select more precise and varied vocabulary (e.g. synonyms, adjectives, adverbs) to achieve clarity;
- organize sentences into a well developed paragraph;
- arrange paragraphs in a logical order;
- proofread the composition for errors in grammar, usage, punctuation and spelling;

- **WRITING**

CONCEPTS	SKILLS
	THE STUDENT SHOULD BE ABLE TO:
	- develop a good grasp of English language structure as a result of reading and discussing various literary selections (e.g. word order, tense and tense agreement, subject and verb agreement, linking verb usage, articles, conjunctions, compound and multi-syllabic words);
	- know and use English punctuation;
	- produce a revised copy, carefully proofread, with a suitable title and footnotes and bibliography where appropriate.
4. A writer can present ideas and experiences using different modes of writing (e.g. expressive, poetic and transactional).	- express personal feelings and opinions in language that is characteristic of "written down" speech (i.e. expressive mode);
	- use personal writing, such as journal writing or personal reactions, to express and clarify thoughts and feelings (i.e. expressive mode);

- **WRITING**

CONCEPTS

SKILLS

THE STUDENT SHOULD BE ABLE TO:

- achieve flexibility in communicating ideas in a variety of forms, for a variety of purposes (i.e. expressive to poetic mode);

- share some thoughts or feelings with other people through the writing of various compositions, poems, fables, legends, dialogue (i.e. poetic mode);

- recognize some literary devices in a variety of controlled situations (i.e. poetic mode, e.g. idiomatic expression, simile, metaphor, symbolism, etc.);

- use clear functional prose when the purpose is practical, such as when giving information or arguing a point of view (i.e. transactional mode);

- **WRITING**

CONCEPTS

SKILLS

THE STUDENT SHOULD BE ABLE TO:

- use the techniques and skills of:

  - classifying
  - comparing
  - clarifying
  - note-taking
  - editing
  - paraphrasing
  - summarizing (i.e. poetic and transactional modes).

5. The ability to write clearly, in a manner appropriate to the occasion, is an important life skill.

- write a concise, factual short report in response to a specific assignment or on a subject in which the student has a special interest (i.e. transactional mode);

- write convincingly in a manner appropriate to the task assigned (i.e. transactional mode).

SECTION III

STATEMENT OF CONTENT

GUIDELINES FOR UNDERSTANDING THE CONTENT

ESL 10C is intended to meet the needs of students whose first language is not English and who are developing fluency in reading, writing, viewing, listening and speaking.

Building from an intermediate level of understanding of linguistic structures and their use, students develop effective communicative competence in all the communication strands through the medium of literary experiences. In this course, students are introduced to the study of literature. Even though students are exposed to a variety of literary forms (e.g. folklore, legends, myths, poetry, short story, drama), the depth of the study varies according to the students' needs, interests and cultural orientation. Careful selection of learning resources will help to control the depth and breadth of study of each literary concept and skill.

1. The ESL 10C course is designed to develop the student's experiential background and knowledge of English through the five communication strands. This emphasis on communication strands reflects the requirements of the secondary language arts curriculum.

2. Literary content is the medium through which the course is taught and the communication skills are developed. With increasing language competence the students grow in their ability to respond to literature independently. Combined with the skills developed in ESL 10B (e.g. identification of bias and propaganda, recognition of different writing styles, research skills and study strategies) the skills acquired in ESL 10C help the student to deal with the higher levels of abstraction necessary for high school English language arts courses.

3. Teachers of ESL 10C must be very familiar with the section of the senior high school language arts curriculum guide entitled "Teaching the Strands". Similarly the teacher should refer to the section entitled "Teaching the General Skills" in the junior high school language arts curriculum guide. ESL

10C teachers must also have a general knowledge of the total secondary language arts curriculum to ensure a smooth transition.

4. Teachers must be aware that a student's production fluency in the target language emerges over time and is not taught directly.

5. While reading, writing and speaking are considered to be the primary strands for skill development in ESL 10C, all of the communicative strands are necessary for effective communication and understanding of literary forms.

6. Errors in student writing should be diagnosed and dealt with as part of the language development process. The development of acceptable student writing should be fostered in the contextual setting of literary experiences.

7. The communication content for ESL 10C includes statements about the reading, writing, viewing, listening and speaking strands. Although these skills and concepts are listed separately, teachers should attempt to teach them in an integrated fashion so that students will understand and apply the interrelationships between and among these skills.

8. Teachers should adjust the statement of content to meet the needs of students. Concepts and related skills have been listed for each of the five communication strands. Teachers should work toward having students understand the concepts throughout ESL 10C. Each of the skills is related to the concept immediately to the left. Both concepts and skills should be developed together.

9. Concepts and skills should not necessarily be presented in the order in which they appear on the preceding pages. They may be grouped in various ways to support the teaching approach.

IN SUMMARY, THE REQUIRED COMPONENT CONSISTS OF:

1. Course Objectives;
2. Statement of Content; and,
3. The following literary genres:
   - short story
   - poetry
   - myths
   - fables
   - autobiography
   - drama
   - newspapers
   - journals

THE ELECTIVE COMPONENT CONSISTS OF:

1. The following literary genres:
   - novel
   - essay
   - biography

SECTION IV

NOTES TO THE TEACHER

EFFECTIVE TEACHING STRATEGIES FOR ESL 10C

The primary aim of ESL 10C is to prepare students for purposeful communication using English literature as the content. The major approaches suggested for the ESL 10C course are also described in the Senior High School Language Arts Curriculum Guide*. These are the student experience approach, the literary form, or genre approach, and the thematic approach.

Strategies for teaching ESL 10C are similar to the strategies used in regular English language arts courses, but the target audience requires more explicit use of the strategies. For example, the teacher should ensure that students understand directions and the content being taught. In addition, sufficient background and introduction to each literary selection is essential.

Other strategies and suggestions include:

- giving students sufficient in-class time to complete assignments, particularly those involving writing activities. Students enroled in ESL usually require more time to complete assignments than regular English language arts students. As the student gains more experience in using the language, a greater amount of out-of-class writing may be expected;

- according to Krashen** optimal second language acquisition occurs when instructional activities are aimed at the learner's instructional level (i.e. "i") and slightly beyond (i.e. "+1"). This type of instruction, signified as "i+1", provides sufficient meaningful content for students to make fairly accurate guesses about an unknown word, linguistic structure or concept. Once this new item is mastered, instruction proceeds to the next higher level;

---

* Senior High School Language Arts Curriculum Guide (Edmonton: Alberta Education, 1982), pp. 66-67.

** Stephen D. Krashen, Principles and Practice in Second Language Acquisition (New York: Pergamon Press, 1982).

- students having available an appropriate English dictionary;

- students acquiring a working knowledge of the English language using the vocabulary strategies introduced in ESL 10A and ESL 10B;

- presenting a variety of oral language activities followed by writing and reading activities;

- using guided reading strategies. While guided reading is useful for all students, it is essential for the ESL student. Guided reading for ESL students includes carefully developed question-and-answer strategies, vocabulary strategies, discussion, oral reading and presentation;

- teachers of ESL 10C are encouraged to consult the library services in the school for a selection of literature appropriate to the needs of the students. Reference should be made to the Selection Guidelines for ESL 10C Learning Resources. Resources to develop viewing skills might also be identified in consultation with the school librarian.

At all times the teacher should be aware that students may have limited experience with the various strategies used to study literature. It is important that the teacher be available to assist students at all times before they become frustrated and discouraged.

The concepts and skills in the statement of content are organized according to the strands of listening, speaking, viewing, reading and writing. The integration of these strands is best achieved when students are given opportunities to explore various literary experiences and forms using a thematic, student experience and a literary form approach. Each of these approaches allows the teacher to begin with stories students may have heard in the oral tradition of their culture (e.g. folklore, legends). For this reason, the first units should focus on folktales, legends and myths that many of the students may have heard from their parents and grandpar-

ents. The text Best Loved Folktales of the World* contains 200 stories from different countries. These stories become the initial literary content for students to listen to, read, discuss, dramatize and write about. Teachers are then free to extend the students' literary experiences with the literary form (e.g. poetry, short story) with which they feel most comfortable.

* Joanna Cole, Best Loved Folktales of the World (New York: Anchor Press/Doubleday, 1983).

USING THE SPIRAL CURRICULUM MODEL

The spiral curriculum model was introduced in ESL 10A, where it was applied to **Language Uses, Linguistic Structures** and **Cultural Topics and Themes.** As in ESL 10A the spiral curriculum facilitates mastery of ESL 10C concepts and skills through multiple presentations in the different literary forms. For this reason, the ordering of language and literary content is not always sequential. In ESL 10C, the skills identified for each strand of the language arts are introduced within the context of literature. A particular language skill may be encountered numerous times in various literary contexts or language arts strands, and at different levels of complexity.

A basic principle of the spiral curriculum is that mastery is preceded by fluency. Fluency refers to the production of language by a learner. Although the student can produce a great deal of language, aspects of it may not necessarily be correct. Mastery is achieved through the appropriate use of language when the learner applies it in a variety of literary contexts with few or no errors. The application of the spiral curriculum offers students multiple exposure to each concept and skill, thereby increasing the opportunities to achieve fluency followed by mastery.

The presentation of the same language arts skill in the context of many literary selections and in various socio-cultural settings has benefits for both the student and the teacher.

- Weak students are given many opportunities to manipulate a language structure and skill in a variety of contexts. Stronger students are given opportunities to explore new uses of familiar skills and language structures. Students at all levels of language development have opportunities to create original sentences in a variety of contexts.

- Teachers can avoid the use of repetitious, artificial and sometimes tedious reviews of previously introduced skills and language structures. The introduction of the new vocabulary, concepts and language structures can be provided within

the context of literary forms. The students' many levels of language development can be addressed effectively in this way.

THE INTERRELATIONSHIP BETWEEN READING LITERATURE AND RESPONDING TO LITERATURE

James Moffett* states that it is important for students to write in the same literary forms in which they read. The literary forms identified in ESL 10C therefore provide the models for the writing strand. These literary forms create a context for students' writing in the following ways:

- they provide patterns for the students to explore as they express their own ideas and feelings;
- they promote students' awareness of the interdependence of reading and writing;
- they present a variety of challenges and opportunities with respect to both reading comprehension and composition;
- they serve as a powerful stimulus for students to reflect upon and express their own personal situations;
- they help students to become aware of the limits and restrictions that various patterns place on the writer;
- they present vocabulary and language structures, rhymes, rhythms, and language patterns for students to adopt in their own writing.

Moffet suggests having students read various literary selections and respond to them in writing. In this way, the teacher helps students to explore many different patterns of discourse and put their thoughts and feelings into forms that facilitate communication.

---

* James Moffett, A Student-Centered Language Arts Curriculum, Grades K-12 (Boston: Houghton-Mifflin, 1968).

Thus, students have an opportunity to listen to, read, talk and write about literature using forms such as biographies, autobiographies, fables, folktales, legends, dialogues, scripts, poetry, letters and personal essays.

THE WRITING STRAND

One of the objectives of the ESL 10C initiation to literature is to provide a stimulus and inspiration to write. The writing strand includes the expressive, poetic and transactional modes. James Britton* describes these three modes as occurring in a developmental sequence, and defines them as follows:

The expressive mode

All language is grounded in the expressive mode. The writer expresses personal feelings and opinions in language that is often like "written down speech" or "ordinary language". Since the expressive mode comes naturally, it is the one that teachers should emphasize.

The poetic mode

The change from the expressive mode to the poetic mode comes about when the "spectator" demands are fulfilled. The writer observes an element, ponders a thought, recalls an experience and makes a written record of his perceptions or his appreciation. He expresses his feelings by manipulating the linguistic forms. Such writing stresses the implicit, communicates import through the use of the language of being and becoming, precise vocabulary and a variety of language patterns and structures. Such writing presents an object, a thought, or an idea to be contemplated in itself or for itself.

---

* James Britton, Language and Learning (Harmondsworth, Middlesex: Penguin Books, 1970).

The transactional mode

The transition from the expressive mode to the transactional mode is effected when participant demands are made, that is, when language is called upon to achieve some transaction, to get something done, to obtain some results. Such writing is intended to fit into, to interact with the ongoing activities of the participants. It achieves this transaction by eliciting the statement of other views, of counter-arguments, of corroborations or modifications.

In the transactional mode, the writing stresses the meaning through explicit facts or data presented in a formal way, for example, a debate, seminar, or advertisement. Two sub-categories of the transactional mode are the CONATIVE category in which commands, persuasion and entreaty are used to obtain results, and the INFORMATIVE category in which facts, opinions and ideas are given or invited.

It is important to note that the self is not discarded in transactional writing. The writer still provides the unseen point of view from which all is viewed.

THE WRITING STRAND

TRANSACTIONAL MODE

1. CONATIVE CATEGORY
   - entreating
   - commanding
   - persuading

2. INFORMATIVE CATEGORY
   - presenting
   - instructing
   - informing
   - arguing
   - explaining
   - planning
   - setting forth < pros / cons
   - theorizing
   - exploring
   - evaluating
   - exchanging information
   - handling data
   - problem-solving
   - concluding
   - summarizing

POETIC MODE

- presenting
- evaluating
- selecting
- improvising
- contemplating
- re-creating/re-telling

EXPRESSIVE MODE

TRANSACTIONAL MODE

1. CONATIVE CATEGORY

- **entreating**
  - express thoughts clearly
  - present good, valid reasons
  - increase facility in the effective use of vocabulary to convey ideas accurately
- **commanding**
  - use vocabulary appropriate for the circumstance and the audience
  - maintain the rules of common courtesy
- **persuading**
  - use effective vocabulary
  - select appropriate ideas to convince
  - recognize the use of examples, personal or otherwise, to transmit an idea

2. INFORMATIVE CATEGORY

- **presenting**
  - develop competence in writing information for a particular audience
  - understand the concept of a theme
  - develop ability in writing an introduction which leads directly into the topic
- **instructing**
  - comprehend written instruction accurately
  - develop a specialized vocabulary
  - understand task instructions or directions
- **informing**
  - contribute ideas, data, etc., that are pertinent to the topic

- identify the audience to whom the information is directed

- **arguing**
  - understand that what is written is a function of the different contexts
  - distinguish between fact and opinion
  - formulate questions
  - request additional information
  - exhibit effective use of vocabulary
  - recognize and use intensifiers, fillers, etc.

- **explaining**
  - select precise vocabulary for the topic
  - recognize the value of using personal examples and ideas to foster understanding
  - select appropriate supporting materials to reinforce and/or vary explanation

- **planning**
  - define the scope of the topic
  - select relevant ideas/data
  - write the outline

- **setting forth** (pros / cons)
  - develop a topic adequately
  - arrange ideas according to some sequence
  - anticipate possible counterarguments
  - present or refute arguments in an orderly fashion

- **theorizing**
  - predict a plausible outcome
  - go beyond the thinking of a written text and develop it

- **exploring**
  - generate ideas by using different techniques, e.g., brainstorming, discussions

• **evaluating**	- appreciate the strengths and weaknesses of an idea, a presentation, a written passage - develop the use of modifiers (adjectives, adverbs, etc.)
• **exchanging information**	- respect other people's ideas, attitudes - seek information through vocabulary which is appropriate according to the setting, the purpose and the audience
• **handling data**	- deal with data in a coherent manner
• **problem-solving**	- demonstrate the ability to organize thoughts coherently - retain essential information - reach a conclusion
• **concluding**	- draw inferences from what was written/read/ presented
• **summarizing**	- identify the basic inherent organization of a text - retain the more salient points - present these points in a succinct manner

POETIC MODE

- **presenting**
  - develop ability in writing about one aspect, one thought
  - promote a vocabulary that is pertinent to the central topic
- **evaluating**
  - appreciate one's response to a work of art
  - identify feelings, reactions by relating them to external symbols, i.e. words, language
- **selecting**
  - use techniques such as brainstorming, various viewpoints, etc. to generate ideas
  - retain ideas that are essential
  - reject extraneous details
- **improvising**
  - generate ideas, both relevant and irrelevant
  - collect these ideas in a cohesive unit (poem, haiku, anecdote, etc.)
  - generate the required vocabulary to express these ideas
- **contemplating**
  - appreciate the qualities of the written text
  - identify with some/all aspects of the text
  - enjoy a literary vicarious experience
- **re-creating/re-telling**
  - identify the organization that was used, e.g., contrast, metaphor, parallel, etc.
  - adhere to the same pattern
  - use the same literary devices

INTEGRATING THE STRANDS OF THE LANGUAGE ARTS THROUGH LITERATURE

Reading good literature helps students to develop their writing skills in the following ways:

- Reading a variety of literature provides interesting reasons to write.
- Literature provides excellent models. For example, a story that a student enjoys reading can supply the student with writing patterns, character types, situations, words and settings that can lead to successful writing experiences.
- Writing from literary models also helps to develop reading comprehension skills because students begin to understand and appreciate the skills and techniques required of an author who writes for an audience.

Listening, speaking and discussion activities can also help students who are required to write. Suggested strategies include:

- having students engage in listening, speaking, and discussion activities at all stages of the writing process.
- having students discuss assigned writing tasks before they begin to write.
- having students brainstorm ideas for writing; edit each other's drafts; confer; read orally; do choral reading; prepare oral presentations of a well written composition; and record pieces of writing listening for correct punctuation of the composition to get the author's intended meaning.

Thinking skills are also important:

- Research has shown that there are close links between the thinking process and language.

- Reading literature and writing stories helps to develop thinking processes in the target language.

- Writing things down during a discussion helps to clarify ideas.

- Writing things down during a group discussion helps to form points of view on issues.

- Reading for more information and writing down ideas helps students to respond to complex problems or questions that do not have obvious answers. For example, in the folktale "The Stonecutter", why did the Stonecutter change his opinion about being happy and content with his life? How did he resolve this dilemma at the end? ESL students need discussion time and reading time to help them organize ideas before they begin to write a response to a problem or a complex question.

ORGANIZATIONAL APPROACHES TO ESL 10C

The English as a Second Language program is based on the principle that through using language the student grows and develops in his English language proficiency. The suggested approaches in this section encourage a focus on student learning rather than on presenting content. The statement of concepts and skills for ESL 10C is common for all teachers in Alberta; however, the decision to organize the instructional program at the classroom level is the professional responsibility of the teacher who plans and selects learning resources based on the language needs and interests of the students in the classroom. While learning resources have been suggested for teaching the concepts and skills, they should not determine the classroom organization. Within the following organizational approaches, teachers are required to:

1. identify the objectives for learning on the basis of what is known about the student and as a result of continuing diagnosis;

2. design and implement learning experiences by selecting activities, selecting literary content and resources, and organizing content and resources;

3. evaluate the learner's growth and achievement, and the quality of instruction.

A teacher may choose to plan integrated units using a student experience approach, a literary form approach/genre approach, or a thematic approach.

STUDENT EXPERIENCE APPROACH

The student experience approach is based on the tenet that reading is integral to the communication process, inseparable from full language development in cultures that have a written system; a thinking, not a parrotting, process. The reader must be able to compare, infer, predict, and evaluate as well as decode symbols. It is an approach which, perhaps more than any other, accepts that language is experience-

based, and that learning to read is therefore an extension of the student's language and experiences.

The student experience approach is self-defining. In the **initial** stages of learning to read, the language and the experiences of the student become the working material. This approach is based on the following premises:

- Students can talk about what they think about.
- What they can talk about can be written (by teacher or student).
- What has been written can be read by self or others.

The objectives of this approach which focus on the student, are to:

- release and use the literary knowledge and interests already inside each student;
- instil in students both the ability to read literature and the desire to be readers;
- further develop each student's oral language and the ability to apply it to the reading process;
- maximize "the correspondence between the printed word and the student's language";
- develop reading skills as integral parts of the total language development (i.e. all skills are emphasized equally).*

The student experience approach is an active methodology which could be used with any class. The teacher would choose literature which reflects the students' interests and past experiences.

---

* English as a Second Language/Dialect Resource Book for K-12 (British Columbia Ministry of Education, 1981), p. 83.

A unit in this approach might include some of the following activities:

1. group discussion of students' paragraphs about some aspect of their lives;

2. oral sharing of students' experiences (e.g. a family event, a picture, a memory);

3. composing stories for young children;

4. retelling legends, folktales, poems and short stories;

5. rewriting an anecdote using first and third person;

6. reading about another person's life experiences in an attempt to understand the way in which different authors use language to tell their stories.

Steps in Developing a Prototype Student Experience Unit for ESL Students

1. Folklore to Enhance Language Learning

   - Students hear, tell, read, and write (about) their legends, folklore and myths.
   - Native folklore begins with students' experiences; with what they know.
   - Using native folklore acknowledges the native culture and its importance in language development.
   - Folklore is the base for developing students' literacy skills.
   - Folklore leads into literature from other cultures and parts of the world.
   - Folklore becomes the basis for various reading and writing activities.

2. Begin With an Introduction to Story/Theme/Topic/Stimulus (e.g. folktales)

- Discuss in depth a folktale that most students have heard using carefully developed questions.

- Record ideas on the blackboard in short phrases. Use logical order and write legibly.

- Teacher records students' language as given. (Do not transform into standard English at this point.)
  Note: Put all ideas/phrases in story format.

- Students learn to read the story aloud, in unison.

3. Introduce Standard English Version

- Teacher prepares an account of the same experience developed above.

- Many words from the first story are used.

- Teacher uses sentence structures, paragraphing, and words that students need to acquire eventually.

- The teacher's story is introduced as "another story" about _____.

- Teacher reads story aloud several times, with students following.
  Note: Students join in when they feel able.

- Choral rereading and individual student reading is encouraged.

- When students can read fluently, the teacher's version of the original story is displayed and reviewed.

- Each student is encouraged to revise his original contribution to make sentences more complex and to choose more appropriate words.

- Students are encouraged to help each other revise the original story.

- Teacher assistance in the revision process is positive and constructive.

  e.g. "How could you make your sentence better?"
  "What other words could we use?"

  Note: (1) At this stage, students are being taught to revise their sentences, but perfect structures cannot yet be expected.

  (2) The revised story will have some non-standard elements.

  (3) Do not use this technique with every story dictated.

- Revised story is to be echoed and chorally read until students' reading is fluent.

- Use the cloze procedure to add a variety of words for particular "slots".

- Compare original sentences from the original story to demonstrate the process of revision.

4. Reading for Enjoyment

- Have students read folktales from their native country. (Use various library books and the text Best Loved Folktales of the World*.)

---

* Joanna Cole, Best Loved Folktales of the World (New York: Anchor Press/ Doubleday, 1983).

- For students who continue to have difficulty reading, record folktales on a cassette tape. A teacher's aide or another student who can read well may assist in taping folktales for various listening activities.

LITERARY FORM APPROACH/GENRE APPROACH

The primary advantages of the literary form approach are:

- A teacher may teach about each literary form and then have students write using that model.
- A continuous evaluation may be logically provided.
- The student will likely begin to see the integration of literary elements in literary forms.

For an example of the genre approach, refer to the Senior High School Language Arts Curriculum Guide*.

This approach provides freedom to develop and integrate all of the communication strands so that the ESL student can develop fluency in the English language. The main disadvantage to this approach is that the literary work may appear to be fragmented rather than enjoyed for its literary quality and as a unified whole. The teacher should be aware of this major disadvantage and should emphasize the enjoyment of the selection as a total unit.

The following activities provide opportunities for students to listen to and read selections in each literary form and to write using similar formats. Many of the activities can be used in various ways.

---

* Senior High School Language Arts Curriculum Guide (Edmonton: Alberta Education, 1982), p. 66.

Myths and Fables

The student will:

1. read myths, fables, folklore and legends originating in various cultures both silently and orally; identify through discussion common characters, common explanations and common patterns. (See Appendix I for sample mythology questions.)

2. view or read Canadian Indian or Inuit myths and legends.

3. read two examples of fables and discuss the style of the fable; write a fable from a proverb. Examples of proverbs are:
   - Better late than never.
   - A stitch in time saves nine.
   - Honesty is the best policy.
   - Curiosity killed the cat.

4. research and write a short report on any myth or fable studied following the sample questions in Appendix I.
   OR
   write a myth/fable that is original or that students or their parents recall from their home country.

Short Story

The modern short story is a narrative that deals with a single situation over a short period of time and with only one crisis. The story reveals human character and concentrates all of its elements (plot, setting, dialogue) upon a single effect.

The student will:

1. develop a functional knowledge of the following short story terms as a result of participating in various language arts activities:

- character
- climax
- conflict
- falling action
- foreshadowing
- irony
- point of view
- protagonist
- rising action
- satire
- subplot
- suspense
- theme
- turning point

2. read a short story and identify the following elements:

   - PLOT: problem, conflict, complications, rising action, climax, falling action, denouement;
   - CHARACTER: major, minor, protagonist, antagonist;
   - SETTING: time, location;
   - MOOD;
   - POINT OF VIEW;
   - THEME.

3. read orally a short story of plot or character.

4. read a humorous short story.

5. after reading other examples of the short story, discuss the elements of the stories and compare and contrast the similarities and differences (e.g. a story of plot compared to a story of character).

6. diagram the plot of a short story.

7. write a simple short story using short story elements as an aid to reading and writing.

Poetry

The student will:

1. examine the physical appearance (i.e. format) of prose and poetry and discuss the similarities and differences.

2. read, examine and discuss examples of various poetic forms such as the ballad, limerick, etc. Special attention should be given to literary terminology as it applies to the poems studied.

3. demonstrate an understanding of an author's intended meaning through class discussion.

4. exhibit an understanding of an author's intended meaning through a written composition.

5. listen to poetry read orally (e.g. teacher's reading, poet on tape) and discuss the flow of the language (e.g. stress, rhythm).

6. read poems orally for rhythm.

7. write original poetry, beginning with formula poems (e.g. rhyming couplets, haiku, limerick).

Drama

Drama, known as the play, is a story which is developed through dialogue and action rather than through narration. The elements of the play are very similar to those of the short story.

The student will:

1. discuss the difference between the short story and drama. Begin with a discussion of dialogue and practise in writing dialogue. (For example, students could write a scene from a previously studied short story in dialogue form.)

2. view and discuss types of drama such as mystery, tragedy, history, comedy, sentimental drama, fantasy, romantic drama and musical.

3. discuss the different media for presenting a script such as radio, television, Shakespearean stage, modern theatre and film.

4. listen to and read a radio play, and/or view and read a television play. Identify and discuss the elements of the play (i.e. plot, character, theme, etc.). Discuss the differences between a radio play and a television play.

5. read a theatrical play. Have students act two or three scenes. Discuss the elements of the play (e.g. plot, character, setting, action, theme).

6. read and discuss reviews of a play from newspapers or magazines such as the Edmonton Journal, Calgary Herald and Time. Identify the reviewer's positive and negative comments. Discuss the reviewer's purpose and the effect of the criticism on the reader. Write a personal review of a play.

7. view a theatrical production, either on a field trip to a theatre or by obtaining a video tape of a theatrical production. As a follow-up, write a short composition discussing the elements of the play, or write a review of the play.

Essays

The student will:

1. read an essay from Transitions*. Identify and discuss the elements of the

* Theresa Ford, ed., Transitions. Western Canadian Literature for Youth Series (Edmonton: Alberta Education, 1979).

essay (i.e. central idea, introduction, supporting paragraphs, conclusion, author's purpose, style of the essay).

2. read at least two essays written in different styles from Transitions. In small groups discuss the elements of the essay.

3. read an example of a humorous essay from Transitions. Discuss examples of some of the following elements of humor from the essays read such as inappropriate language, understatement, mock seriousness, caricature, irony, satire, irrelevant or ridiculous remarks and puns.

Biography and Autobiography

The student will:

1. discuss the idea that history is always interpreted in terms of the author's point of view. Discuss the differences between biography, autobiography and the short story.

2. list events in their lives in chronological order.

3. write a description of an experience from their lives. Discuss and present examples of anecdotes. (Note the use of the personal pronoun.)

4. read biographical accounts from Western Profiles*. Discuss why these people are noteworthy, the author's purposes, and the points of view presented.

5. research and write a biographical paragraph about a person from Canadian history (e.g. The Edmonton Grads, Sam Livingstone).

---

* Theresa Ford, ed., Western Profiles. Western Canadian Literature for Youth Series (Edmonton: Alberta Education, 1979).

6. research, prepare and present an oral report on a famous person or a person whom the student admires.

An Introduction to the Novel

The study of the novel in ESL 10C is limited to an introduction to the novel and its components. Teachers may wish to study the novel in greater depth only if it is appropriate for the students.

1. The teacher should help the student to understand the differences between the short story and the novel.

NOVEL	SHORT STORY
• Has more than one setting.	• Has one principal setting.
• Has more than one incident.	• Has a single main incident.
• Has several main characters.	• Has few main characters.
• Because of its length, allows leisurely development of characters.	• Must develop characters rapidly.
• Allows leisurely resolution of the plot.	• Must develop plot rapidly.
• Has a complex plot.	• Has a simple plot.
• May be read on several levels, e.g. plot, character, literal meaning, symbolic meaning, style and social attitudes portrayed.	• May be read on more than one level, but because of its brevity, cannot have the same range of meaning as the novel.
• May deal with several themes.	• Has only one theme.
• Uses expansive language.	• Uses concise language.

2. Following the reading of a novel, the student might be asked to:

   • identify the way in which the author deals with time in the novel.

- discuss the setting.
- recognize the author's use of capitalization, bold face, spacing and italics.
- recognize that the author's style depends upon the time, the writer's purpose and the intended audience.
- recognize instances of humor.
- recognize the way in which an author creates mood.
- identify personality characteristics.
- identify the theme of the novel through discussion.
- verbalize his personal response to the novel through discussion.

THEMATIC APPROACH

The teacher may wish to introduce literary selections that relate to a particular theme. In selecting the materials, the teacher would consider:

a. students' individual differences;

b. opportunities for the comparison of different writers' works using various literary forms;

c. opportunities for practise in the communication strands; and,

d. the literary quality of the selected materials.

For example, a thematic unit might look at Canadian humor using Bruce Hutchinson's essays, Ogden Nash's poetry, W.O. Mitchell's dramas, and Max

Braithwaite's humorous short stories. Upon completion of this unit on Canadian humor, students should be able to:

- recognize humorous situations in the target language;
- recognize idiomatic word play;
- recognize puns;
- write a script for cartoon characters;
- write one-liner puns or humorous expressions in the target language;
- produce a humorous story in anecdotal form. (Examples of anecdotes from Readers' Digest could be used.)

Steps in Developing a Thematic Unit

1. Decide on a literary topic or theme. Take into consideration the interests and ages of the students, and try to choose a topic or theme that will be meaningful and relevant to them.

2. Determine a focus for the topic or theme. For example, the following sample unit on the Olympic Games might focus on:
   - sports literature,
   - Olympic myths of Ancient Greece,
   - Olympic champions of the past,
   - how the Winter Games started.

3. Identify the language uses that the unit will focus on, based on the students' needs and interests. For example, the teacher might identify these language uses:

- using vocabulary and linguistic structures appropriate to sports literature;
- using language to participate in an interview of a resident Olympic hero;
- using language to write diaries or logs and to record interview information.

4. Identify the linguistic structures that the unit will focus on. For example, the teachers might identify these linguistic structures:
   - using adverbs and adjectives to describe the various developments of the 1988 Winter Olympics;
   - using the past tense to discuss stories of the past.

5. Select specific concepts and/or skills from the statement of content that should be included in the unit.

6. Brainstorm materials and activities which will facilitate the development of concepts and skills. Add to the unit plan any new concepts and skills which may be necessary to complete the activities.

7. Use the brainstorming chart which follows to check the balance of reading, writing, speaking, listening and viewing activities within the unit.

8. Organize the activities in a sequence which allows for an introduction to the theme, the development of skills and concepts, and the extension and application of acquired knowledge and skills.

9. Decide on a variety of methods to evaluate what students do and produce (e.g. formative, ongoing, and summative, or end-of-unit evaluation).

SAMPLE THEMATIC UNIT

"A Community Within a Community:
The Winter Olympic Games Come to Calgary in 1988"

Literature Focus: Sports Literature, Biographies, Autobiographies, Legends, Myths, Folktales, Short Stories, Novels.

This thematic unit helps students to develop knowledge, understanding and appreciation of an international event involving participants from 50 different countries. It is anticipated that spectators attending the 1988 Olympics will be from many more countries. Preceding the event local newspapers, sports journals, magazines, literature texts, television clips and movies will provide citizens throughout Canada with a wealth of material about the Olympic Games, the participants and their countries, and the many legends of past games.

Students will have the opportunity to:

1. view, listen to, read and write about the first Olympic Games in Ancient Greece and the Games of the modern world.

2. study Olympic mythology and the symbolism and logos surrounding each historic event.

3. construct a historic chart giving information about the games, the participants and locations.

4. view television clips such as "Olympic Moments" and movies centering on the Olympic Games.

5. construct a world map indicating where participants will come from to compete in the 1988 Winter Games.

6. read about how each of the nine Winter Games originated.

7. read biographies about Olympic heroes and heroines from different countries around the world.

8. come to know champions who may be either from their own country or from geographic regions close to their homeland.

9. listen to resident Olympic participants (e.g. Olympic Speakers' Bureau).

10. interview past Olympic champions who are residents of the province of Alberta.

11. realize that persons who have athletic skills and abilities will excel to qualify as participants in the Olympics.

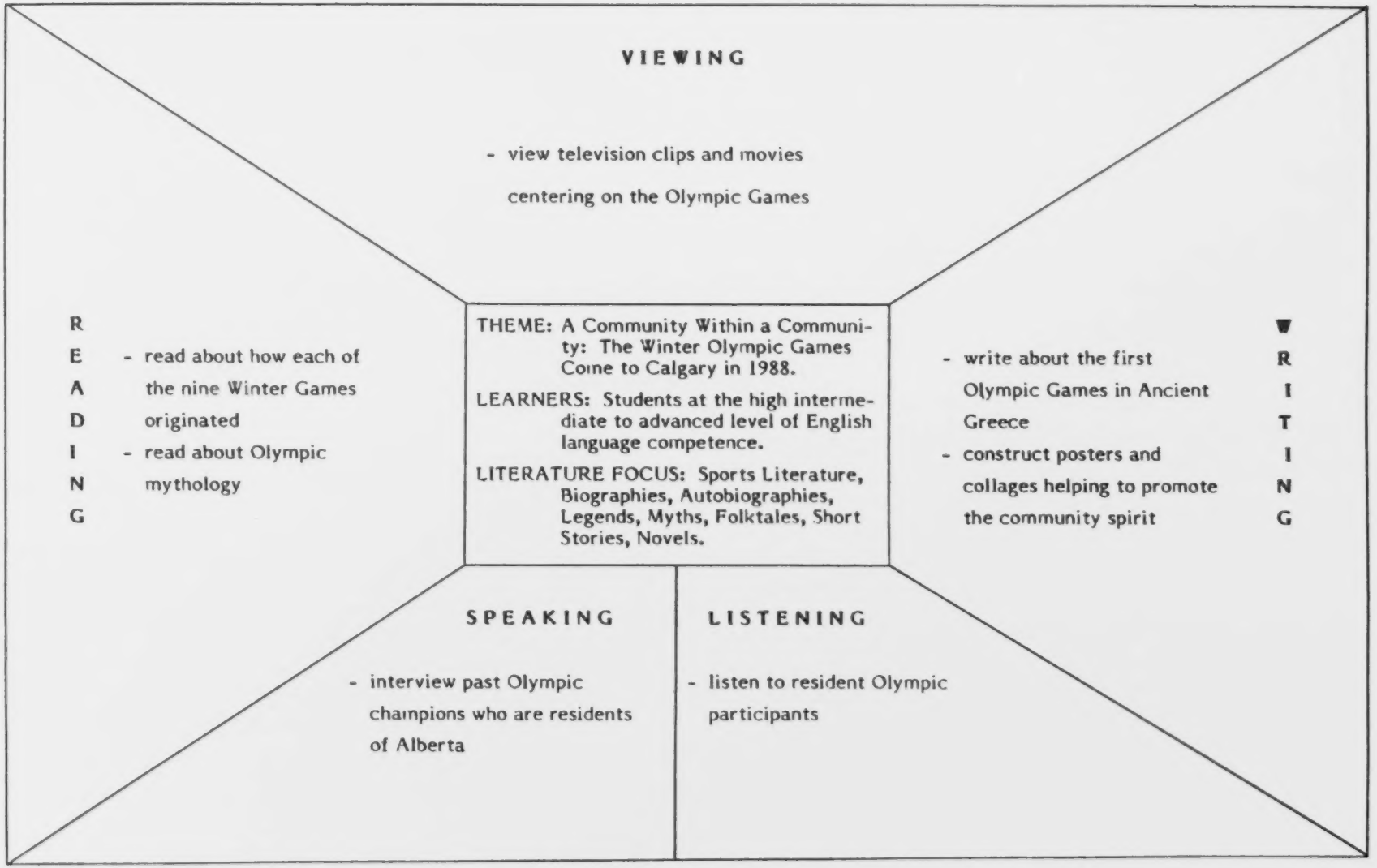
12. come to know how Olympic champions live and feel, and to learn about the nature of competition.

13. demonstrate their pride in recognizing the accomplishments of fellow citizens.

14. construct posters and collages which will help to promote the community spirit of the 1988 Winter Olympic Games in Calgary.

The following thematic brainstorming chart will help to organize the multitude of possible activities according to the five strands of listening, speaking, reading, writing and viewing.

THEMATIC UNIT BRAINSTORMING CHART


VIEWING
- view television clips and movies centering on the Olympic Games
READING
- read about how each of the nine Winter Games originated
- read about Olympic mythology
THEME: A Community Within a Community: The Winter Olympic Games Come to Calgary in 1988.
LEARNERS: Students at the high intermediate to advanced level of English language competence.
LITERATURE FOCUS: Sports Literature, Biographies, Autobiographies, Legends, Myths, Folktales, Short Stories, Novels.
WRITING
- write about the first Olympic Games in Ancient Greece
- construct posters and collages helping to promote the community spirit
SPEAKING
- interview past Olympic champions who are residents of Alberta
LISTENING
- listen to resident Olympic participants

SECTION V

EVALUATION

PURPOSE OF EVALUATION

The major purpose of evaluation is to guide students in their continued development of communication skills in English.

For additional information on assessing the language competence of students, teachers should refer to the "Evaluation" section in the Senior High School Language Arts Curriculum Guide*.

ESL 10C EVALUATION GUIDELINES

- Evaluation should be an ongoing process. Both teacher and student need information and need to make judgements about learning throughout the course.

- Evaluation must consider individual differences. Students in senior high school are at diverse levels of language development, and individual growth is a priority. Class grading should reflect these differences.

- Students are growing continuously in their language arts skills and standards should be appropriate to the ESL 10C course objectives and target audience.

- The ESL 10C student should be exposed to as many different types of evaluation as possible.

- Evaluation should be comprehensive. All areas of language arts should be assessed. However, in ESL 10C, viewing, listening and speaking receive less emphasis than reading or writing.

---

* Senior High School Language Arts Curriculum Guide (Edmonton: Alberta Education, 1982), p. 78.

- Evaluation should help establish whether course objectives are being met.

- Writing is best evaluated from samples of student writing; oral language from that produced by the student.

ESL 10C is intended to prepare students for purposeful communication; the emphasis is on the successful completion of communication acts. Communication involves appropriateness of language and appropriateness as a part of communicative competency must be measured in the context of actual communication.

The primary aim of ESL 10C is to build language competence through use, i.e. what communicative purpose the utterance fulfills as opposed to how utterances are formed.

Evaluation should be based on a variety of techniques such as teacher observation, student writing, conferences, tests, checklists and student presentations.

Evaluation practices should reflect a balanced view of formal and informal assessment techniques. The collection of marks by the teacher is one important aspect of evaluating student progress; however, the teacher and student should both be involved in the total overall evaluation of performance. While some assessment techniques such as test items are solely formal, others such as teacher observation are more informal. Many techniques may be used in either context depending on the purpose. Peer evaluation and teacher-student conferences are two examples.

SUGGESTIONS FOR PEER EVALUATION

Students benefit a great deal from sharing their work with peers. Effective use of peer evaluation activities helps students to learn that writing is not just for the teacher. They also learn how their writing affects others of their own age group, and they experience co-operation and a spirit of sharing.

In addition, peer evaluation helps students to:

- seek advice from others in making decisions about their own work;
- internalize the kinds of questions people ask about writing to determine its worth;
- appreciate the value of immediate response to their efforts; and,
- evaluate the comments of peers, acting only on those they themselves feel are valid.

STRATEGIES FOR SELF-EVALUATION

When students learn to evaluate their own writing, they develop critical skills and share in the responsibility for their own growth. The teacher can set up the writing program in the classroom so that self-evaluation for students becomes a natural part of daily work.

Students in ESL 10C will need teacher guidance in setting criteria for self-evaluation. Rather than providing a long ready-made list of questions for the student at the beginning of a school year, the teacher may experience more success by introducing criteria one at a time with the whole class. This will allow for a gradual accumulation and will be more manageable. A few sample questions for such a list are:

1. Does the order of my words in each sentence make sense?

2. Are my ideas in the right order?

3. Are there some ideas that should be left out?

4. Should I change some of my ideas?

5. Does my writing say what I want it to say?

6. Does my story make sense?

7. Will my writing interest my readers?

8. Did I stay on the topic?

9. Do all my sentences make sense?

10. Are the words I used the best ones I can think of?

11. Have I used periods and question marks where needed?

12. Do my sentences and names begin with capital letters?

ASSESSMENT IN ESL 10C BY SKILL OBJECTIVES

The specific objectives for ESL 10C appear in the Statement of Content (Section III). These objectives are stated as minimum skill competency levels for each of the strands of the language arts. At the end of ESL 10C, the student should show competency in most of these skills.

Student competency can be assessed by means of teacher observation, checklists, rating scales, holistic marking techniques, comprehension checks, cloze procedures, self-evaluation, peer evaluation and standardized testing, as appropriate.

Following are sample assessment procedures for evaluating student progress in listening, speaking, reading, writing and viewing.

ASSESSING LISTENING AND SPEAKING SKILLS

Teacher observation of student's oral responses is an important vehicle for evaluating student progress in both the speaking and listening strands. The following evaluation criteria will allow the teacher to check student progress informally.

- Is the student willing to participate in classroom discussions and to cooperate to accomplish the specific purposes of the group?
- Does the student respond in listening situations?
- Does the student listen attentively when other students are speaking?
- Does the student use ideas contributed by other students during oral activities?
- Does the student use listening as a means of learning?
- Is the student able to listen to a speaker for increased periods of time?

- Can the student grasp the main points during a discussion or an oral report?

- Does the student respond with enjoyment and appreciation in listening situations designed by the teacher for those purposes?

The text 30 Passages -- Comprehension Practice for High Intermediate and Advanced Students* contains specific listening comprehension exercises. Section Three of the text contains Aural Comprehension Passages and Dictation Passages.

LEVELS OF QUESTIONING

The teacher can construct language arts comprehension tests using questions at increasing levels of difficulty. To respond at a certain level, the student must have mastered most of the subskills at the preceding level. The "Sanders Model" on the following page classifies different questioning forms according to levels of difficulty.

---

* Don Byrne and Edwin T. Cornelius, Jr., 30 Passages -- Comprehension Practice for High Intermediate and Advanced Students (New York: Longman Inc., 1978).

THE SANDERS MODEL*

Level:	The Student:	Sample Activities:
MEMORY	recalls or recognizes information	• lists facts • writes directions • copies from a book • recalls events • fills in blanks
TRANSLATION	changes information from one form of representation to another	• describes an object • records an experiment • writes labels • records measurements • draws a picture of an event • graphs information • writes out an interview
INTERPRETATION	sees relationships and makes generalizations	• notes similarities and differences when comparing • explains why something did or did not happen (cause and effect) • tells how a story might have been different if something had/had not occured
APPLICATION	uses learned information to solve a real life problem	• makes a booklet by using skills learned earlier • writes letters to people to identify problems and suggest solutions • writes a how-to book • writes answers to mathematics problems
ANALYSIS	solves problems by identifying the elements of the problem	• classifies and records information (information classified as causes; as effects) • draws conclusions in a science experiment • makes a list of materials needed for an excursion
SYNTHESIS	solves a problem requiring original thought	• writes poetry • designs and carries out an experiment • writes an ending to a story • writes a story of a fictional event • paints in response to music • writes what came before a story started
EVALUATION	makes judgments based on own criteria	• answers questions like "Do you think Brad was right to do what he did?" • defends or disputes a point of view • evaluates own work

* Norris M. Sanders, Classroom Questions -- What Kinds? (New York: Harper & Row Publishers, 1966).

ASSESSING STUDENTS' ORAL AND WRITTEN RESPONSES TO LITERATURE

Teachers may use the following criteria to assess students' speaking and writing competencies as they respond to literary selections.

1. Developing and Expanding Vocabulary

   - Uses context clues to guess the meaning of unfamiliar words.
   - Uses new words in various contexts to demonstrate appropriate meaning and correct pronunciation.
   - Uses appropriate subjects and predicates when recalling a story.
   - Describes an element in a story using appropriate verbs, adverbs and adjectives.

2. Understanding the Literary Selection

   - Summarizes a story in three to five sentences.
   - Identifies the major incidents or episodes in a story to demonstrate understanding of plot structure.
   - Expresses personal feelings in response to a major incident or episode (e.g. journal writing).
   - Expresses personal response to specific incidents or characters.
   - Recalls sequence of major events in same order as in story.
   - Tells an anecdote, similar to one in a story, based on personal experiences (i.e. brief narrative).

- Notes stereotypes in folktales, legends and myths (e.g. the cruel villain; the beautiful, passive heroine; the aggressive, strong and handsome hero).

- Reacts to an author of a story on a tape recording or by letter to express an opinion or to give advice.

- Notes details in each major incident or episode.

- Expresses opinions in a logical and convincing manner.

- Distinguishes truth and fiction in an essay or story.

- Describes a personal experience related to a similar experience in a literary selection.

- Identifies cause and effect relationships in a story.

- Relates accurately causes and effects of the main events in various literary selections.

- Gives reasons for personal opinions about particular aspects of a story.

- Identifies and summarizes the major parts of the story plot.

- Makes predictions on the basis of the facts or information presented.

- Identifies the author's audience.

- Infers outcomes of a story and draws conclusions accurately when all the facts are not stated directly.

- Relates the theme of a story to personal experiences.

- Interprets figurative language in a folktale, legend, myth or short story.

- Notes characteristics of story forms after having heard and read several selections in each form. (e.g. In a myth, there are superhuman characters and a moral or lesson learned.)

- Identifies and states the theme of a literary selection. (e.g. "Do not use people selfishly.")

- Identifies the writer's point of view.

3. Knowing Story Characters

- Describes the appearance of major characters in a story.

- Notes conventions of dialogue among characters and uses these conventions in writing personal dialogues.

- Draws conclusions about a particular character from details stated directly in a story.

- Describes accurately what a character is like through inference from what the character does.

- Infers traits of a character from dialogue and narration.

- Identifies point of view of a character.

- Demonstrates an understanding of character traits using appropriate words (e.g. adjectives, adverbs).

- Compares characters who have similar traits (e.g. quiet, easily dissatisfied, impatient).

4. Understanding Levels of Language and Using Appropriate Words

- Notes features of informal language (e.g. dialogues) which have omitted subjects, contractions, slang, short sentences, little elaboration of ideas.

- Uses appropriate language when addressing a specific audience (e.g. peers, teachers).

- Recognizes the emotional impact of words (e.g. the words "demanding" and "taunting" create an impression of harshness, while the words "chastened" and "cringe" create an impression of meekness or shame).

- Notes the characteristics of free verse (words often do not rhyme or they have irregular rhythm, yet they present an imaginative expression of thought in a brief form).

- Notes and uses effective verbs through various cloze procedures.

ASSESSING READING SKILLS -- RESPONDING TO LITERATURE

Comprehending and responding to a literary selection involves both affective and cognitive components. Both components are identified in the reading/literature concepts and corresponding specific skill objectives in the Statement of Content.

Questions designed to elicit an affective answer allow students to give a personal response and reveal their feelings about the story, its characters, and the values presented.

Questions designed to elicit a cognitive answer should be ordered according to difficulty to allow students first to reflect upon the content in order to clarify meaning. For example, students may first reconstruct the content by retelling the story or parts of it, working out the order of details, and determining the meaning of individual words. A higher level of reading skill assessment requires students to respond critically: they determine what is between the lines, make judgments about ideas

presented, and solve problems. A higher critical response involves exploring the issues and values that arise from the selection.

Assessing students' comprehension also requires determining their skills in understanding and using literary techniques. These skills enable the students to:

- recognize and interpret the methods through which writers develop such elements as plot, mood, setting, and characterization;

- recognize and interpret specific literary devices that the author draws upon (e.g. figurative language, symbolism, use of humor); and,

- recognize and interpret distinctive features of a writer's style.

Teacher-developed tests to assess reading skills should contain questions of the following types:

1. Questions to establish basic comprehension. Basic comprehension of the selection involves a combination of literal comprehension (i.e. recalling or referring to information provided in the text) and inferential comprehension (i.e. understanding ideas implied by the author, but not directly stated).

   Questions to assess specific literal and inferential skills should focus on:

   - noting or inferring the main idea or theme;

   - following the sequence of main events, main episodes, or ideas;

   - noting supporting details;

   - noting or inferring cause-effect relationships; and,

   - inferring preceding or subsequent events.

2. Questions to encourage personal responses. After students succeed in responding to basic comprehension questions, they should answer questions which encourage them to:

   - discuss related personal experiences;
   - express opinions; and,
   - draw conclusions, based on personal experiences.

   Students cannot respond in a personal manner without an atmosphere in which their statements are accepted with respect and interest.

3. Questions to encourage the development of critical reading skills. Basic comprehension questions require students to understand and interpret various aspects of the author's message. Questions to develop critical reading skills require students to:

   - identify the author's purpose;
   - distinguish between fact and opinion in expository writing;
   - evaluate evidence that authors use to support their opinions or beliefs; and,
   - make comparisons between the characters and ideas in different literary selections.

Teachers may wish to refer to the sample comprehension questions in COMP -- Exercises in Comprehension and Composition*. These samples could serve as prototypes for developing similar questions for various literary selections.

---

* L. G. Alexander and E. T. Cornelius, Jr., COMP -- Exercises in Comprehension and Composition (New York: Longman Inc., 1978).

ASSESSING VIEWING SKILLS

In an integrated language arts program, viewing is an essential and primary strand in the development of the interrelated language arts skills. Teachers should keep anecdotal records on how students respond and what they respond when viewing non-print media (e.g. films, filmstrips, slides, photographs, models, displays). Teacher-developed checklists could include the following criterion statements:

- Student is able to identify the author's purpose in the non-print medium.
- Student is able to identify and describe the author's message in the non-print medium.
- Student is able to identify accurately the meaning of the details of the non-print medium such as a person's emotions or gestures.
- Student is able to evaluate what he/she views in the non-print medium.
- Student is able to identify commonalities and differences among various non-print media.

For additional suggestions on evaluating the viewing strand, refer to Viewing in Secondary Language Arts*.

ASSESSING STUDENTS' WRITTEN RESPONSES TO LITERATURE

The writing strand is organized around the three general phases of the writing process:

---

* Viewing in Secondary Language Arts (Edmonton: Alberta Education, 1982, interim ed.).

1. Pre-writing skills include activities a writer engages in before writing; for example, brainstorming, discussing, reading, generating ideas, organizing ideas, deciding on the audience, and setting a purpose. These activities all help the writer to collect and organize ideas.

2. The composing skills include activities a writer engages in in the actual writing. The creation of a first draft is in essence the composing phase.

3. Post-writing skills include all those activities that follow the writing of the first draft. At this stage the writer revises and edits; considers word choice, sentence structure, paragraphing, and style; and applies transcription skills. "Composition" refers to what happens in the writer's mind in generating ideas about what is to be written; "transcription" refers to the processes required to represent and elaborate those ideas on paper (i.e. the physical act of handwriting or typing with attention to such items as legibility, spelling, grammatical correctness and punctuation).

GENERAL PRINCIPLES FOR EVALUATING STUDENTS' WRITTEN RESPONSES

1. The primary purpose for evaluating writing is to provide useful information for students that will help them to improve their writing.

2. An evaluation scheme should be manageable for the teacher. Only a portion of a student's total writing should be formally evaluated.

3. In a given month a student might have:
   - several pieces of writing evaluated by himself/herself,
   - one or two pieces of writing evaluated formally by the teacher,
   - one or two pieces of writing evaluated informally by the teacher, and
   - several pieces of writing evaluated by peers.

4. Evaluation should be co-operative, positive, and constructive.

5. The content of the writing, not the language conventions (such as spelling, punctuation, usage), should receive the first attention.

6. An overemphasis on language errors seems to produce writers who do not take risks in their writing.

7. Only one or two specific skills should be evaluated in each piece of writing.

8. Each student should have a writing folder, with dated samples of a variety of forms of writing.

9. A variety of techniques should be used to evaluate student writing.

The teacher can use several forms, methods, and techniques of evaluation -- some with the whole class, some with groups, and others with individuals.

WRITING PROFILE CHECKLIST

The following sample checklist will help to monitor and describe a student's general progress in writing. It will serve as an informal diagnostic tool for adjusting instruction to meet individual needs. It is suggested that this checklist be introduced early in the year, after observing students for two or four weeks.

Contexts* Writing Profile Checklist	**Student:** **Date(s):**		
Participation			
The student writes	*Often*	*Sometimes*	*Seldom*
• when given a choice among language activities	☐	☐	☐
• on his or her own	☐	☐	☐
• co-operatively with others	☐	☐	☐
• out of school	☐	☐	☐
Purpose			
The student writes in order to			
• provide information	☐	☐	☐
• share ideas	☐	☐	☐
• express feelings	☐	☐	☐
• use imagination (stories, poems, plays)	☐	☐	☐
• relate to others	☐	☐	☐
• persuade the reader	☐	☐	☐
Performance			
The student			
• expresses ideas and feelings effectively	☐	☐	☐
• organizes material logically	☐	☐	☐
• uses reference sources independently	☐	☐	☐
• uses increasingly complex sentences	☐	☐	☐
• uses new words	☐	☐	☐
• proofreads and edits	☐	☐	☐
• writes acceptably for different audiences	☐	☐	☐
• writes legibly	☐	☐	☐
Observations			
© Nelson Canada, 1982			

* Clayton Graves and Christine McClymont, Contexts, Teacher's Resource Book One (Scarborough, Ont.: Nelson Canada, 1982), p. 408.

SAMPLE EVALUATION CHECKLIST TO ASSESS STUDENTS' NARRATIVE WRITING

ESL 10C students are exposed to many styles of narrative writing. Folktales, fables, myths, legends and science fiction have story patterns which will gradually become embedded in the minds of students and used in their writing.

In creating their own stories, students have an opportunity to:

- write from the viewpoints of others,
- explore the elements of various story grammars,
- invent an imaginative narrative,
- create an original story (or poem) in response to a folktale or myth.

The following sample evaluation checklist may help to assess students' stories.

Evaluation Checklist: Creating Stories*

The following descriptive remarks can serve as a guide in evaluating student writing. The various aspects of a piece of writing can be rated on the scale – from 1 to 5. Multiplying the ratings as indicated, and then adding, will yield an approximate percentage grade. In some cases the teacher may prefer to simply comment on the writing, using the descriptive remarks as a basis, but adapting them to suit the situation and the student's level of understanding. The teacher may also simplify the remarks to guide students in their writing and and aid them in peer-to-peer evaluation.

1	2	3	4	5	X6= _____
Content					
You are beginning to understand how authors write different types of stories. However, it is important that you choose story topics that are interesting to you. This will help you think of fresh ideas to write about.		You have all the elements of a literary story in your work. However, try to use more of your own information, so that your story is personal and "different."		You have created an exciting story. You show understanding of the various literary patterns that authors use.	

1	2	3	4	5	X6= _____
Mode					
How can you find ideas to make your story more interesting to the reader? When you pick a specific story pattern, you should try to build a series of events that carries the reader along. Can you think of ideas from television shows or movies you've seen, or from books you've read?		You are beginning to understand the shape of a story. You should continue to put your own ideas into what you are writing, so that your story is truly new.		Story-writing has allowed you to use special patterns in order to create your own personal, invented fictions.	

1	2	3	4	5	X4= _____
Effective Language Use					
How can you make your story more interesting for the reader? What words can you use to describe your characters more clearly? What action words would help make your story more exciting?		Have you used too many describing words in your writing? Could you simplify your sentences so that the reader can follow your story more easily.		Your word choice is excellent. The describing and action words move the story along well.	

1	2	3	4	5	X4= _____
Mechanics/Organization					
Now that you have a first draft of your story, it is important that you divide your work into smaller units, or paragraphs. This will help the reader understand when you have finished describing one idea and wish to move on to another.		Some of your larger paragraphs could be broken down into smaller ones so that each idea is clearly described.		Your paragraphs are well-developed. The reader will especially enjoy your opening and closing ideas.	

Total _____ %

---

* D.W. Booth et al., Write Again, Teacher's Guide (Toronto: Globe/Modern Curriculum Press, 1984), p. 79.

SAMPLE EVALUATION CHECKLIST TO ASSESS WRITING IN WHICH OPINIONS ARE PRESENTED

Students learn to distinguish between fact and opinion by listening to presentations and reading materials in which opinions are given.

Writing opinions allows students to:

- develop and refine their ideas and opinions,
- generate and arrange evidence to support their opinions,
- communicate personal feelings about public figures and real or fictional characters.

The following sample evaluation checklist may help to assess students' writing in which opinions are stated.

Evaluation Checklist: Stating Opinions*

The following descriptive remarks can serve as a guide in evaluating student writing. The various aspects of a piece of writing can be rated on the scale – from 1 to 5. Multiplying the ratings as indicated, and then adding, will yield an approximate percentage grade. In some cases the teacher may prefer to simply comment on the writing, using the descriptive remarks as a basis, but adapting them to suit the situation and the student's level of understanding. The teacher may also simplify the remarks to guide students in their writing and aid them in peer-to-peer evaluation.

1	2	3	4	5	X6= _____
Content					
You have given some opinions, but you could back them up better with research and thoughtful examples.		Some of your evidence is strong. However, you have not completely convinced the reader of your ideas.		You have found good solid support for your personal views.	
1	2	3	4	5	X6= _____
Mode					
You should work hard at putting yourself into your writing. What you think and believe can then be communicated to the reader.		Sometimes it is difficult to distinguish your own ideas from the facts that you have written about.		You have stated your opinions clearly, and your own ideas are presented effectively.	
1	2	3	4	5	X4= _____
Effective Language Use					
You should try to convince the reader that you have thought out your ideas carefully, and that your ideas are worth reading about. Check back in your writing to see where you can organize your ideas better!		Try to blend your ideas and your examples together so that your writing is more unified.		Your ideas and evidence are arranged carefully. This gives your writing balance.	
1	2	3	4	5	X4= _____
Mechanics/Organization					
Try to create a good beginning and ending for your writing. These will help the reader understand that you are stating your own opinions to present a clear personal view.		Can you write a better opening for your work? This will help the reader want to continue in order to find out about your opinions.		You have a good beginning and ending. The reader will want to read about your opinions.	

Total _____ %

* Ibid., p. 43.

SAMPLE EVALUATION CHECKLIST TO ASSESS PATTERNING STORIES

Students may be asked to write stories using as patterns the literary selections they have studied. Writing patterned stories allows the students to use:

- strategies they observe in the stories they hear and read, and
- new words and sentence structures common to jokes, storytelling, humorous tales and anecdotes.

Writing patterned stories also helps the students to:

- examine the various characteristics of different story forms,
- take on the role of author,
- focus ideas and details around one topic.

The following sample checklist may help to assess the patterned stories students write.

Evaluation Checklist: Patterning Stories*

The following descriptive remarks can serve as a guide in evaluating student writing. The various aspects of a piece of writing can be rated on the scale – from 1 to 5. Multiplying the ratings as indicated, and then adding, will yield an approximate percentage grade. In some cases the teacher may prefer to simply comment on the writing, using the descriptive remarks as a basis, but adapting them to suit the situation and the student's level of understanding. The teacher may also simplify the remarks to guide students in their writing and aid them in peer-to-peer evaluation.

1	2	3	4	5	X6= _____
Content					
How can you make your story more interesting for the reader? Examine the pattern you have based your story on. Then, using your imagination, build an interesting chain of events for your readers.		Your story is interesting. But you can help the reader by using more effective description and dialogue.		Your story is well written, with interesting characters and a clear plot.	
1	2	3	4	5	X6= _____
Mode					
Have you thought about ways to make your characters live in the reader's mind? Use dialogue between the characters to help the reader understand what they are like.		You have created some interesting characters. What else could you tell the reader about them so that your story will be more enjoyable to read?		As an author, you understand how to create a story for the enjoyment of a reader.	
1	2	3	4	5	X4= _____
Effective Language Use					
You should add details to your story so that the reader will want to read on. Re-read what you have written. Then begin to add new words and sentences to make your story stronger.		You have used good description to create your story. Be sure to use comparisons to help the reader understand what you mean.		You have used good surprise words, and created interesting word pictures.	
1	2	3	4	5	X4= _____
Mechanics/Organization					
When you edit your story be careful to write in sentences. This will help the reader understand what is happening in your story.		Watch out for run-on sentences. These can make it difficult for the reader to understand what you are saying.		You are using sentences well, and you vary the types of sentences for effective writing.	
					Total _____ %

* Ibid., p. 51.

SAMPLE EVALUATION CHECKLIST TO ASSESS STUDENTS' POETRY

ESL 10C students become familiar with poetry by listening to the teacher read selections or by reading Poetry in Focus*. Writing poetry allows students to:

- express their personal feelings and thoughts,
- practise using alliteration, rhyme and other poetic devices,
- gain an understanding of similes, metaphors and other figures of speech,
- examine the characteristics of poetry,
- use exact language for particular effect.

The following sample evaluation checklist is a prototype that teachers can adapt to assess the poems their students write.

---

* Bob Cameron, Margaret Hogan and Patrick Lashmar, Poetry in Focus (Toronto: Globe/Modern Curriculum Press, 1983).

Evaluation Checklist: Writing Poetry*

The following descriptive remarks can serve as a guide in evaluating student writing. The various aspects of a piece of writing can be rated on the scale – from 1 to 5. Multiplying the ratings as indicated, and then adding, will yield an approximate percentage grade. In some cases the teacher may prefer to simply comment on the writing, using the descriptive remarks as a basis, but adapting them to suit the situation and the student's level of understanding. The teacher may also simplify the remarks to guide students in their writing and aid them in peer-to-peer evaluation.

1	2	3	4	5	X6= _____
Content					
Do you understand why we write poetry? What can a person say more effectively in poetry than in prose. Try to choose topics that are important to you, in order to write stronger poetry.		You are beginning to understand how to create a poetic effect with your writing. Be sure that your poetry is more than just pattern. What you are talking about is as important as the shape of your writing.		You have created work with a true poetic quality. The reader will appreciate your sensitive writing.	
1	2	3	4	5	X6= _____
Mode					
You find some patterns easier to work with than others in your poetry writing. The more you experiment with poetry forms, the easier it will be for you to find suitable structures for your ideas.		Although you are working in a specific poetry form, you should explore different ways in which to put your views across.		You understand how the shape of the poem helps you put your message across. You combine pattern and meaning well.	
1	2	3	4	5	X4= _____
Effective Language Use					
Try writing two or three versions of the poem you are working on. Which words seem most effective? How can you rearrange words to make your poem stronger?		You have made some good word choices. Be sure to select the most suitable word to help you create an effective image. Try three or four different words, and then select the one you like best.		You have used good, strong, concrete words. The images in your poems are vivid.	
1	2	3	4	5	X4= _____
Mechanics/Organization					
Read your poem aloud to yourself. How could you make your writing stronger? Could you make some lines shorter and some longer? Could you start a sentence on a new line to give the poem a better shape?		Try rearranging some of your lines and words so that the poem flows more easily. The rhythms of language will then help the reader to understand it more fully.		You have used rhythm patterns well to increase the effectiveness of your poetry.	
					Total _____ %

* D.W. Booth et al., Write Again, Teacher's Guide (Toronto: Globe/Modern Curriculum Press, 1984), p. 69.

SAMPLE EVALUATION CHECKLIST TO ASSESS WRITTEN DIALOGUES

ESL 10C students read and listen to literary selections having an emphasis on dialogue. Writing dialogue helps students to:

- understand the rules of direct discourse or narration,
- build characterization through dialogue,
- interview and take careful notes,
- create dialogue for others to speak on stage.

Students can either invent their own dialogue or transcribe from actual conversation. Their writing can take the form of a script, narrative dialogue or even a comic strip. In each case students become familiar with "writing down talk". Other forms of dialogue include: poetry and songs written in dialogue form, folktales rewritten in script form, or a transcript of a conversation.

A sample evaluation checklist has been included as a prototype for the assessment of dialogues that students write.

Evaluation Checklist: Inventing Dialogue*

The following descriptive remarks can serve as a guide in evaluating student writing. The various aspects of a piece of writing can be rated on the scale – from 1 to 5. Multiplying the ratings as indicated, and then adding, will yield an approximate percentage grade. In some cases the teacher may prefer to simply comment on the writing, using the descriptive remarks as a basis, but adapting them to suit the situation and the student's level of understanding. The teacher may also simplify the remarks to guide students in their writing and aid them in peer-to-peer evaluation.

1	2	3	4	5	X6= _____
Content					
How can you help the reader to understand your story better through the dialogue you are writing? Can you try to include all the important events of your story in your dialogue?		You are beginning to understand how to use conversation in writing effectively. However, you should include more information so that the reader understands your story better.		You are able to tell a complete story using dialogue. You understand the importance of writing conversation that sounds real.	
1	2	3	4	5	X6= _____
Mode					
How can you make the dialogue sound as if it is being said by the different characters? You can have characters talk about what they see, what they think, and what they are doing. The reader will then understand the story better.		Try experimenting with different methods of getting your information across by using only dialogue.		You use narration and conversation well. You have used a variety of ways to present your information within the dialogue.	
1	2	3	4	5	X4= _____
Effective Language Use					
When you are able to write dialogue more easily, you will be able to create stronger characters. You will help the reader to follow your story better. You need more practice in presenting dialogue and giving information through people's conversation.		When you are editing your work, try to make your sentences flow so that the reader feels that he or she is taking part in actual conversation and dialogue. What information will you leave out? What details will you add?		Your dialogue will make the readers feel that they are listening to actual dialogue as they read your writing.	
1	2	3	4	5	X4= _____
Mechanics/Organization					
You will need help in learning how to use quotation marks in order to present dialogue clearly. You and a friend can read your dialogue aloud. This will help you see the need for the different punctuation marks.		Use a new paragraph when each character speaks. That will help the reader understand who is talking and what is going on.		You understand how to record dialogue carefully, using proper sentences, punctuation, and paragraphing.	
					Total _____ %

* Ibid., p. 89.

Additional suggestions and checklists for assessing writing appear in Appendix III -- Suggestions for Writing an Essay, and Appendix IV -- Suggestions for Preparing a Research Paper.

NOTE TO ESL 10C TEACHERS

Evaluation of student competencies in each strand of the language arts is an on-going process. The many sample checklists and criteria have been included to help teachers do day-to-day evaluation throughout the course. Teacher feedback to students on a continuous basis is essential in helping students increase their English language competencies. It is suggested that teachers adapt each of the foregoing checklists to suit their classroom situations, and to translate suggested criteria into test items for assessing skill objectives in each of the language arts strands.

SECTION VI

LEARNING RESOURCES

GUIDELINES FOR THE SELECTION OF LEARNING RESOURCES

The following guidelines were used to select the literary works recommended for ESL 10C and should be referred to in the selection of additional materials:

- the interests of students;
- the length of the work;
- the ease of identifying typical elements of a genre;
- the use of standard Canadian English;
- the level of abstraction; and,
- the work's ability to appeal to students of different ethnic backgrounds.

N.B. Selections prescribed or recommended for the junior high language arts program in Alberta schools might also be considered.

RECOMMENDED LEARNING RESOURCES

Christ, Henri I. Short World Biographies. New York: Globe Book Company Inc., 1973.

- Student's Text
- Teacher's Manual

Cole, Joanna. Best Loved Folktales of the World. New York: Anchor Press/ Doubleday, 1983.

- Student's Text

Cullup, Michael; Paulik, Cheryl; and Wolff, Lisa. Write About . . . Intermediate Writing Activities. Boston, Mass.: Heinle & Heinle Publishers, Inc., 1983.

- Student's Text (Teacher Notes Included)

APPENDICES

APPENDIX I: SAMPLE MYTHOLOGY QUESTIONS

RESEARCH INTO MYTHS*

The following questions for a research report could be used with the mythology section of the course.

i. Origin: Where did these people come from?
   Supplementary: How did they come to North America?

ii. Language: What language did (do) they speak?
   Supplementary: What other peoples spoke the same language?
   Were these people friends or enemies?

iii. Location: Where did (do) they live?
   Supplementary: What was the climate, terrain, vegetation?
   What advantages and disadvantages did this location present?

iv. Way of life: What kind of life did they live?
   Supplementary: What housing did they have?
   What was their food?
   What kind of clothing did they wear?
   What household utensils did they have?
   What weapons did they use?
   What means of transportation did they employ?

v. Society: What was their social structure?
   Supplementary: What place did men, women and children have in the society?
   What was the family structure?
   What was the village structure?
   What were the laws and penalties?

---

* The Transition Program (Toronto: ESL/D Dept., Toronto Board of Education, ____), p. 30.

vi. Attitudes and beliefs: What was their view of life?

Supplementary: What problems did they have?
What was their feeling about nature?
What kinds of acts were right or wrong?
What was their religion?
What customs did they have?
What were their special events?

vii. Mythology: What place did myths have in their lives?

Supplementary: How did myths express their attitudes?
How did myths express their beliefs?
How did myths give advice?
How did myths provide entertainment?

APPENDIX II: TRANSITIONAL WORDS

SIMPLE LISTING	TIME ORDER	COMPARISON/ CONTRAST	CAUSE-EFFECT
plus	in the first place	although	accordingly
also	thereafter	though	as a result
too	in retrospect	at the same time	because
and	last	but	consequently
at the same time	now	for all that	hence
otherwise	following	however	on account of
not only	after a short time	on the contrary	owing to
but also	after(wards)	in spite of	since
after that	at last	on the other hand	therefore
as well as	at length	nevertheless	for this reason
likewise	hitherto	notwithstanding	
similarly	immediately	still	
again	in the future	yet	
since	in the meantime	in like manner	
since then	meanwhile	likewise	
besides	soon	similarly	
equally important	subsequently	the other	
finally	ultimately		
furthermore	before		
last(ly)	later		
moreover	after		
next	then		
second	not long after		
second(ly)	at last		
another			
in addition			

USING TRANSITIONAL WORDS

Some of the more frequently used transitions give the following signals:

1. Result: **therefore, then, thus, hence, consequently, as a result**

   Example: a. Tom worked hard all summer. He was able to pay for a winter vacation in Mexico.

   b. Tom worked hard all summer. Therefore, he was able to pay for a winter vacation in Mexico.

   In the version (b) the transition **therefore** makes clear the connection between the first idea and the second.

2. Contrast: **however, on the contrary, nevertheless, on the other hand**

   Example: a. Hazel was feeling unwell. She decided to go to the party.

   b. Hazel was feeling unwell. Nevertheless, she decided to go to the party.

3. Adding or amplifying: **in addition, moreover, furthermore, further**

   Example: a. Marilyn won't speak to me. She won't let her little sister, Jo, talk to me.

   b. Marilyn won't speak to me. Moreover, she won't let her little sister, Jo, talk to me.

4. Time: **sometimes, frequently, often, seldom, never, at the same time, before, after, now, by now, until now**

   Example: a. Robert and Jim like to see movies. They go to a movie together.

   b. Robert and Jim like to see movies. Frequently, they go together to see a movie.

5. Place: **here, there, above, below, farther on, elsewhere**

   Example: a. We walked for several kilometres down the road. We saw a yellowish-orange light glowing in the sky.

   b. We walked for several kilometres. Farther on down the road, we saw a yellowish-orange light glowing in the sky.

6. Time sequence: **first, second, next, finally**

   Example: a. They walked until they were so exhausted they almost collapsed. They came to a little hut where they spent the night.

   b. They walked until they were so exhausted they almost collapsed. Finally they came to a little hut where they spent the night.

APPENDIX III: SUGGESTIONS FOR WRITING AN ESSAY

Students must recognize that there are three parts included in writing an essay: planning; writing; revising.

1. Planning

   a. select a subject and narrow the subject into a manageable topic;
   b. decide upon the audience for whom you are writing;
   c. decide upon a clear sense of purpose for writing;
   d. gather material to develop your topic;
   e. outline the material that you have assembled.

2. Writing

   Writing includes the carrying out of preplanned decisions through a draft, i.e. first attempt to put into writing one's ideas which will require revision. Each of the following parts of the topic being written about should be discussed and attempted in the first and second drafts:

   a. beginning the essay -- discussion of introductory techniques, thesis statement, way in which thesis statement differs from topic sentence;
   b. concluding the essay -- discussion of concluding techniques;
   c. proportion -- develop each section of the essay according to its relative importance;
   d. ensure that the essay deals with only one topic;
   e. phrase a title for the paper which will
      i. indicate what the composition is about,
      ii. provoke interest to the reader,
      iii. be as brief as possible but still capture the essence of the content;
   f. pay special attention to coherence of ideas and sentences through the use of transition and consistency and how these may be attained.

Every sentence of the essay must bear upon the subject or develop it in some way. Each paragraph of the composition must grow out of the preceding one so that the relationship of the main ideas and supporting details is never lost to the reader. Transition is an important means of achieving coherence.

3. Revising

Revising includes correcting errors in:

a. thinking;
b. organization;
c. logical development;
d. sentence and paragraph structure;
e. punctuation, spelling and mechanics.

A checklist such as the following might be used by students prior to submitting their essays:

_____ 1. Clearly stated introduction which includes thesis statement.
_____ 2. Follows logically organized outline.
_____ 3. Ideas and paragraphs are coherent from beginning to end.
_____ 4. Language usage is appropriate to the writer.
_____ 5. Only essential quotations are used.
_____ 6. Plagiarism is avoided by proper referencing.
_____ 7. Thesis has been supported and developed.
_____ 8. Paper is presentable in physical appearance. (In reference to point number eight, students should be given instructions for preparing a manuscript, i.e. paper, ink, typing, margins, indentation, paging, and title.)
_____ 9. Correct with the help of a peer all mechanical errors.
_____ 10. Footnotes and bibliography are written in correct format.

APPENDIX IV: SUGGESTIONS FOR PREPARING A RESEARCH PAPER

Points to remember

1. Select your subject carefully.

2. Thoroughly research the subject using all available references (e.g. encyclopedias, card catalogue, periodical indexes and so on).

3. Take careful notes from your reading in your own words. If you choose to use the author's exact words in some instances, use quotation marks and a footnote.

4. Write a tentative outline which will achieve your purpose for writing. Revise outline to ensure a logical sequence in the development of your paper.

5. Using your completed outline write a f raft.

6. Revise and correct in subsequent dra . Write a final draft that is correct and accurate.

Note: Systems of footnoting and writing a bibliography are numerous, but whichever method is chosen it must be used consistently. It may be helpful to check with other teachers in your department for an agreed upon system.

Sample Footnote Format

a. Books

[1] Barbara Ward, The Rich Nations and the Poor Nations (New York: Longman Inc., 1962), p. 107.

b. Articles, Essays, Stories

[1] A.T. Seamean, "Fiction in Atlantic Canada", Canadian Literature 68-69 (Summer 1976), p. 33.

Sample Bibliography Format

a. Books

Montgomery, Lucy Maud. The Road to Yesterday. Toronto: McGraw-Hill Ryerson, 1974.

b. Articles

Silberman, Arlene. "A Matter of Life or Death". Readers' Digest, March 1977, pp. 185-89.

APPENDIX V: SUGGESTED EVALUATION METHODS FOR STUDENT WRITING

PRIMARY TRAIT ESSAY TASK SCORING GUIDE*

4 = DEFINITIVE AND EXPLICIT POINT OF VIEW. PLANNED, CONVINCING DEVELOPMENT. Point of view is definitive and explicit in the introduction. Three major supports are presented and developed. These compositions show conclusions.

3 = ATTEMPT MADE TO STATE AND EXPLAIN A POINT OF VIEW. SOME DEFENCE. May lack conclusion. At least two major supports developed. Attempt to achieve a conclusion.

2 = UNCLEAR POINT OF VIEW, LACK OF DEVELOPMENT. Limited attempt to state a point of view in the introduction. Inadequate defence presented. Either one major support given or two supporters briefly mentioned. Point of view carelessly presented, generally lacks conclusion.

1 = CARELESS PRESENTATION OF IDEAS. WEAK POINT OF VIEW OR NO POINT OF VIEW. Lacks development, generally brief, either an unclear point of view in the thesis statement or fails to state or explain any point of view.

* Edmonton Public Schools ESL Assessment Handbook (Edmonton: Instructional Services Division, 1983).

SECONDARY TRAITS SCORING GUIDE*

SOPHISTICATION OF SENTENCE CONSTRUCTION

Note: Sophisticated constructions include varieties beyond simple sentences including constructions such as cause and effect, transitional devices, subordination.

1 = fewer than 25% correct sentences
2 = basic simple and compound sentences only
3 = 1 or 2 instances of sophisticated constructions
4 = 3 or more instances of sophisticated constructions

CORRECT WORD ORDER

Note: Where errors exist, only one error should be counted per phrase.

0 = more than 9 word order errors
1 = 6 to 9 word order errors
2 = 5 word order errors
3 = 3 or 4 word order errors
4 = 1 or 2 word order errors

PRECISE VOCABULARY

1 = Little attempt to vary choice of words. Frequent repetition of words is apparent. Limited inclusion of vivid precise vocabulary. Word choice limited generally to one or two syllable words.

---

* Ibid.

2 = Some evidence of careful word selection. Most words are appropriate, but there are examples of incorrect choices of words and imprecise vocabulary. Partial control is apparent and there is some attempt to reach a level of sophistication in choice of words.

3 = Paragraphs show evidence of sophistication in the choice of precise vocabulary. Wording is mature and there is frequent use of appropriate adjectives and adverbs. Vocabulary is varied but within this variety control is apparent. Carefully chosen vocabulary enhances the total impression.

WRITING SCORE SHEET*

NAME: _____

SCHOOL: _____

DATE: _____

DIRECTIONS:

Circle the appropriate score.

PRIMARY TRAIT 1 2 3 4

SECONDARY TRAITS

Sophistication of Sentence Construction

1 = fewer than 25% correct sentences

2 = basic simple and compound sentences only

3 = 1 or 2 instances of sophisticated constructions

4 = 3 or more instances of sophisticated constructions

Accurate Word Order

0 = more than 9 word order errors

1 = 6 to 9 word order errors

2 = 5 word order errors

3 = 3 or 4 word order errors

4 = 1 or 2 word order errors

Precise Vocabulary

1 = Little attempt to vary choice of words.

2 = Some evidence of careful word selection.

3 = Paragraphs show evidence of sophistication in the choice of precise vocabulary.

---

* Ibid.

GUIDE FOR CORRECTING COMPOSITIONS*

TO THE STUDENT:

Each number represents an area of usage. Your teacher will use these numbers when marking your writing to indicate that you have made an error. Refer to this list to find out what kind of error you have made and then make the necessary correction.

1.	SINGULAR-PLURAL	(1) He have been here for six month. (1) **He has been here for six months.**
2.	WORD FORM	(2) I saw a beauty picture. **I saw a beautiful picture.**
3.	WORD CHOICE	(3) She got on the taxi. **She got into the taxi.**
4.	VERB TENSE	(4) He is here since June. **He has been here since June.**
5+	ADD A WORD	(5+) I want go to the zoo. **I want to go to the zoo.**
5-	OMIT A WORD	(5-) She entered to the university. **She entered the university.**

* B.S. Azar, Understanding & Using English Grammar (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1981), pp. 392-3.

6.	WORD ORDER	(6) I saw five times that movie. **I saw that movie five times.**
7.	INCOMPLETE SENTENCE	(7) I went to bed. Because I was tired. **I went to bed because I was tired.**
8.	SPELLING	(8) An accident occured. **An accident occurred.**
9.	PUNCTUATION	(9) What did he say. **What did he say?**
10.	CAPITALIZATION	(10) I am studying english. **I am studying English.**
11.	ARTICLE	(11) I had a accident. **I had an accident.**
12?	MEANING NOT CLEAR	(12?) He borrowed some smoke. **He borrowed a cigarette.**
13.	RUN-ON SENTENCE	(13) My roommate was sleeping, we didn't want to wake her up. **My roommate was sleeping. We didn't want to wake her up.**